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ABSTRACT

This curriculum guide in literature, developed as part of a total English curriculum for pre-kindergarten through grade 10, suggests that students can best understand literature by recognizing its internal forms (i.e., characteristics that recur in settings, characters, and narrative patterns). Materials cover (1) an overview for teachers on the significance of the recurrent narrative patterns of romance, irony, tragedy, comedy, and their variations, (2) a design for teaching these recurrent narrative patterns, grade by grade, (3) 33 items of selected knowledge to be taught during the course of study, from the plot pattern of the simplest folktale to the more complex narrative patterns, character types, and settings in literary works, and (4) proposed sequential learning experiences, which at the elementary level include such activities as the telling, dramatizing, and writing of real and imagined experiences; at the junior high level, the understanding of the tragic setting in "The Song of Roland"; and at the senior high level, the discussion and dramatization of the central events in "By the Waters of Babylon." (See also TE 001 639.) (JB)

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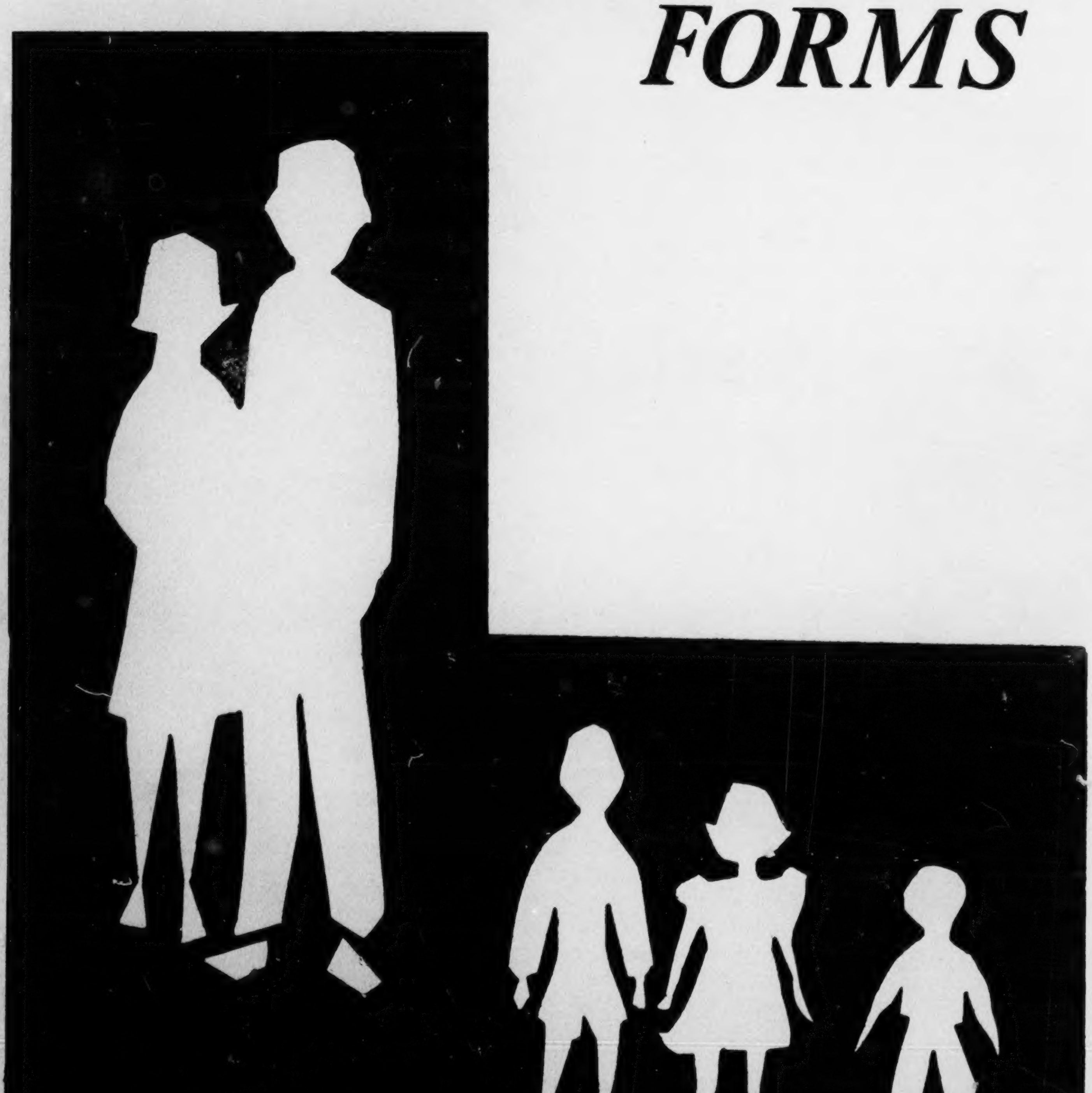
LITERATURE: INTERNAL FORMS



TE 001 638

PREFACE

The effort of the Regional Curriculum Project to develop a curriculum product through cooperative activity has been an exciting experience. Together, state department of education English consultants have investigated the concept of interstate activity, studied with the captains on the New English frontier, worked with local school staffs without concern for state lines, and helped write and then edit "horizontal" units of a curriculum guide for experimental use in selected local schools in their states.

There has been another result, too — almost as important as the experience and as the units. It is an answer to the dilemma, To whom can the lone specialist in the state department of education turn when the solution to a problem is elusive? Consultation and study among counterparts in the several departments — not just the general conversation which is characteristic of professional meetings — has given invaluable aid to mutual growth and problem solution. The English consultants have not only expressed the desire for continuing the work sessions sponsored by the Regional Curriculum Project, but have urged that this kind of opportunity be made available to every lone specialist in the departments.

The demand for sponsorship of cooperative activity in English began in the earliest days of the Project — at the summer, 1966 workshop. The first work session was held in the summer of 1967 with English consultants from all six states in attendance. Here, Mrs. Juanita Abernathy, Georgia English Consultant, was pressed to serve as chairman. A DESIGN FOR AN ENGLISH CURRICULUM, a product of earlier work by Mrs. Abernathy and Georgia teachers, was adopted for refinement and as the base from which a new type curriculum guide would be developed; and a hypothesis to structure the consultants' efforts was adopted: "Local school educational programs and consultant role performance will be improved through the development of and dissemination of a multi-state curriculum guide."

Successive work sessions were enhanced by contributions from university consultants — Alexander Frazier of Ohio State, Owen Thomas and Keith Schap of Indiana, Paul Smith of Trinity, Walter Loban of California at Berkley, Mary Tingle of Georgia, and others.

Local school personnel were introduced to the basic DESIGN in December, 1967; again, all six states were represented by teachers and supervisors from all school levels — primary, elementary, junior high and high school. Their reaction was prompt and enthusiastic; there was a mass desire to become a part of the "New English" frontier.

The final activity of this hypothesis was a two-week workshop in July, 1968, at Berry College. Selected teachers of English from districts likely to become experimental centers, and the department English consultants from four of the states — Alabama, Georgia, North Carolina, and South Carolina — worked to complete major components of the guide. Eight components, prekindergarten through twelfth grade, were placed in draft form and are listed elsewhere.

Edited, written, and rewritten by the department English Consultants, and with special effort from their chairman, Mrs. Abernathy, these components are published and supplied to the states in token numbers as the final activity of the Regional Curriculum Project.

The contributions of the Project have been minimal but crucial, those little things that make the big difference. It "put together" and placed into print the basic materials; it paid the travel and subsistence of participants, and consultants; it reproduced and circulated draft and semifinished products of the study and work sessions, and found itself in the welcome position of catalyst.

Edward T. Brown
Director

December, 1968

INTERNAL FORMS OF LITERATURE IS EXPERIMENTAL MATERIAL DEVELOPED BY GROUPS OF TEACHERS FROM ALABAMA, GEORGIA, NORTH CAROLINA, AND SOUTH CAROLINA. THIS PUBLICATION IS TO BE PROOFREAD, EVALUATED, REPRINTED, AND USED BY THE ENGLISH CONSULTANTS AND SUPERVISORS IN THE STATE DEPARTMENTS OF EDUCATION IN THE FOUR STATES. THIS FIRST PUBLICATION IS NOT CONSIDERED FINAL OR COMPLETE.

ENGLISH CURRICULUM WORKSHOP

The Regional Curriculum Project sponsored and financed a two-week English Workshop from July 8-15, 1968, in Rome, Georgia. Forty teachers of English and English supervisors of state departments of education from Alabama, Georgia, North Carolina, and South Carolina studied the English curriculum and developed instructional materials for use in the English classrooms of the four states. A DESIGN FOR AN ENGLISH CURRICULUM, developed over a three-year period by Georgia English teachers and the Georgia Department of Education, was used as the basis for study and the development of the instructional materials.

The participants developed instructional units, prekindergarten through twelfth grade, in the following areas of the English curriculum:

History of the English Language
English Usage
Dialects of English
The English Morpheme
Composition: Internal Structure
Literature: Internal Forms
Literature: External Forms

Each of these units is published by the Regional Curriculum Project. The sixth of these is LITERATURE: INTERNAL FORMS.

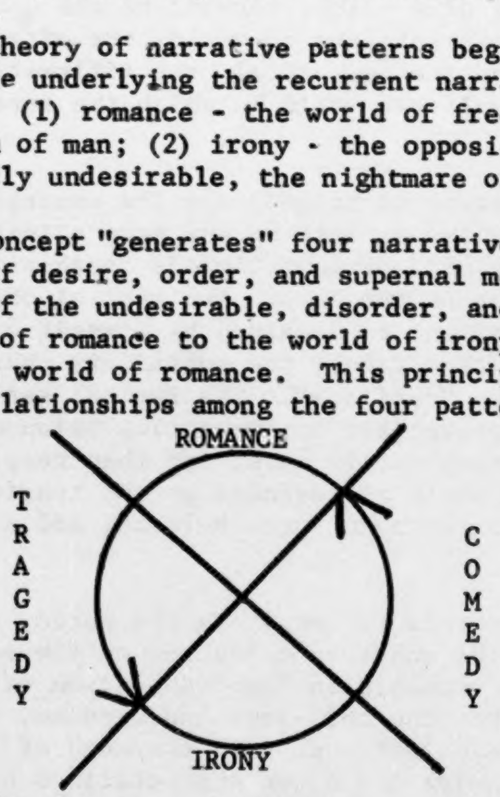
INTERNAL FORMS OF LITERATURE

Background Information
for
Teachers

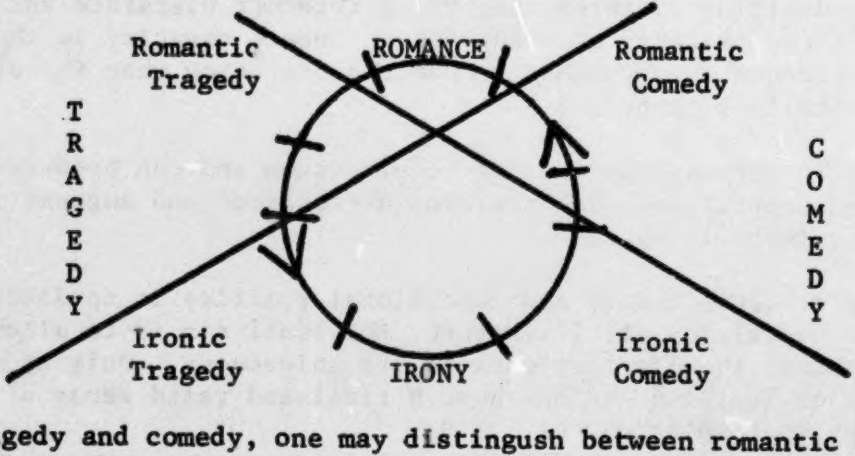
Literature derives its meaning from characteristics of internal forms, external forms, and forms of thought that recur again and again in literary works. The recurrent characteristics of internal forms are narrative patterns, recurrent characters, and recurrent settings. Narrative patterns derive their characteristics from movements within a realm of realized desire and freedom (romance), within a realm of frustrated desire and bondage (irony), or movements between these two realms (tragedy and comedy). Recurrent characters are defined by their functions as protagonist, antagonist, or as secondary figures who support or oppose the protagonist or the mood of the narrative; these functions are reversed between romance and irony and between tragedy and comedy. Each of the narrative patterns is associated with a virtual world or typical setting including elements of the natural, human, supernatural, and conceptual (e.g., concepts of time, space, causality, probability, and relationships).

The basic critical theory of narrative patterns begins with a hypothesis or an assumption of an organizing principle underlying the recurrent narrative patterns. This principle is that of two worlds or realms: (1) romance - the world of freedom, the ideal, the heaven, the infinitely desirable, the dream of man; (2) irony - the opposite of romance, the world of bondage, the "real" hell, the infinitely undesirable, the nightmare of man.

This principle or concept "generates" four narrative patterns: (1) romance - movement or action within the realm of desire, order, and supernal meaning; (2) irony - movement or action within the "real" realm of the undesirable, disorder, and meaninglessness; (3) tragedy - movement or action from the world of romance to the world of irony; (4) comedy- movement or action from the world of irony to the world of romance. This principle can be conceptualized with a diagram that "spatializes" the relationships among the four patterns:



Plot, character, and settings must be considered as integral parts of general narrative patterns. They are inseparable critical concepts and mutually affect each other. The ideas of recurrent character types and settings allow us to make finer discriminations between kinds of comedy, tragedy, romance, and irony.



In tragedy and comedy, one may distingush between romantic and ironic kinds by noting the degree to which the central character reflects the characters of romance and irony, the degree to which he is successful, and the degree to which the work reflects the settings of romance and irony. In each pattern, the central kind is the norm. The kinds of romance and irony may be defined by the central event in the hero's life.

Many works range over several specific kinds of narrative patterns and large, panoramic, epic-like words include the four general narrative forms. The point behind identifying the kinds of characters, settings, and specific narrative patterns is to get at the recurrent structure in the "total order of literature" so as to enable us to see what finally makes any one work unique, i.e., variation on a pattern.

The recurrent aspects of the narrative pattern of romance are marvelous adventures, the testing of a young hero, his winning of the heroine from a villian or monster, and his winning of wealth, power, or wisdom. The events of romance are supernatural, unrealistic, idealistic. The typical characters of romance are representations of moral opposites - good and evil, innocence and corruption, the pure hero and heroine, the monster or villian, often a demonic agent - and subsidiary characters who explicity support or oppose the hero or the mood of the narrative. The typical settings of romance are often characterized by the exotic, mysterious, or marvelous, establishing a world in which natural laws are suspended, objects and events are organized about the opposing forces of good and evil, and the elements of nature and society are infused with supernatural meaning.

The recurrent aspects of the narrative pattern of comedy are natural adventures, realistic although unexpected events, the triumph of a young society over an older society. The typical characters of comedy are the protagonist, often a young innocent or self-deprecating hero opposed by a hypocritical, self-deceived, and older antagonist, and subsidiary characters who support the comic mood as clowns or question it as "realists". As in romance the hero often wins the pure heroine, but usually through the wiles of a tricky servant or the unexpected dispensation of an older, benevolent figure. The typical settings of comedy are often characterized by opposites of nature and society, the organic and the mechanical, the affirmation of creative and regenerative forces, and a context of a more realistic world in which the supernatural has little or no role.

The recurrent aspects of the narrative pattern of tragedy are the central character's movement from freedom to bondage, upsetting of some law or fate by the hero's initial actions and its reaffirmation through his suffering, the tragic movement towards death and exclusion from society, the dying god, sacrifice, the isolation of the hero. The typical characters of tragedy are the protagonist, often flawed yet admirable, who is deceived by himself or by his antagonist (some law, fate, a human agent who comprehends that fate); the subsidiary characters who support the tragic mood or question it (as in comedy) as "realists". The typical settings of tragedy (contrasted with that of comedy) are often characterized by the articulation of the world and events within some law, fate, or divine order momentarily upset and then re-established; the context is a social order - a court, a city, or a state represented by the tragic hero as a leader or scape-goat, and reflecting the organizing concepts or form, balance, and equilibrium transcending the individual.

The recurrent aspects of the narrative patterns of irony are the parody or inversion of the elements of the narrative pattern of romance, the unheroic character on the pointless quest, his loss of freedom and meaningless suffering, the emphasis on the degradation of mankind. The typical characters of irony are the ineffectual hero, the anti-feminine heroine, the triumphant villian, and subsidiary characters who, by their ambiguity, support the mood of irony. The typical settings of irony (contrasted with that of tragedy) are often characterized by the sense of chaos and sterility, are informed by the irrational and ambiguous, and are set in the context of static, meaningless world of unidealized existence, meaningless bondage, and the triumph of demonic and inhuman forces.

Literature is organized in large underlying patterns that bring together disparate and distant cultures and historical periods. These patterns also suggest an innate capacity in the human mind to organize and structure experiences in ways that we can see operating when Shakespeare writes his plays and when a small child tells a story.

These structures can be made explicit very easily in a critical system and can be drawn inductively from our students' reading and experience. The patterns are related and suggest interesting sequential patterns for curriculm building.

Although a primary aim of both the critical theory and educational practice is to discover and articulate the orders of structures underlying all literature, the final aim is to allow the student and reader to understand and possess the literary work in its uniqueness. Only by seeing what a literary work shares with others of its kind can one have a final and valid sense of what makes it unique and ultimately worth our contemplation.

A DESIGN FOR AN ENGLISH CURRICULUM develops the selected understandings of Internal Forms of Literature by presenting the following Selected Knowledge to be developed at Sequential Levels of Instruction.

Primary Level

1. Patterns of plot
2. Characters - classification
3. Settings - classification
4. Recurrent narratives
5. Recurrent characters types
6. Recurrent settings

	7. The narrative pattern of romance
	8. The typical characters of romance
	9. The typical settings of romance
	10. The narrative pattern of comedy
	11. The typical characters of comedy
Elementary Level	12. The typical settings of comedy
	13. Distinctions between the narrative patterns of romance and comedy
	14. The typical characters of romance and comedy; the methods of characterization
	15. The typical settings of romance and comedy
	16. The narrative patterns of tragedy; distinctions between the narrative patterns of tragedy and comedy
	17. The typical patterns of tragedy; relationships between characters and actions
	18. The typical settings of tragedy
	19. The narrative pattern of irony; distinctions between the narrative patterns of tragedy and irony
Junior High Level	20. The typical characters of irony; relationships between characters and action
	21. The typical settings of irony
	22. The narrative patterns of romance, comedy, tragedy, irony; decreasing power of the hero in these modes
	23. The typical characters of the four narrative patterns and their relationships; the concept of a force, external condition, or character trait functioning in a narrative pattern as a character
	24. The typical settings of the four narrative patterns
	25. Specific kinds of comedy and tragedy, romance and irony
	26. The different functions of the typical characters of comedy and tragedy, romance and irony
	27. Significant differences among settings of the specific kinds of comedy and tragedy, romance and irony
Senior High Level	28. Recurrent narrative patterns in a survey of the literature of a specific historical period or culture
	29. Recurrent character types in the literature of a specific historical period or culture
	30. Recurrent worlds or settings in the literature of a specific historical period or culture
	31. Recurrent narrative patterns in the major works of one or two authors
	32. Recurrent character types in the major works of one or two authors
	33. Recurrent worlds or settings in the major works of one or two authors

PREKINDERGARTEN LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF INTERNAL FORMS.

DERIVED GENERALIZATION - Recurrent characteristics of internal forms are narrative patterns, characters, settings.

SELECTED UNDERSTANDING - (1) The narrative patterns implicit in the quest-myth, derive their significance from movements within a realm of relized desire and freedom (romance) within a realm of frustrated desire and bondage (irony) or from movements between these two realms (tragedy and comedy).
(2) Recurrent characters are defined by their functions as protagonist antagonist, or as secondary figures who support or oppose the protagonist or the mood of the narrative; these functions are reversed between romance and irony and between tragedy and comedy.
(3) Each of the narrative patterns is associated with a virtual world or typical setting including elements of the natural, conceptual (e.g., concepts of time, space, causality, probability, and relationships).

SELECTED KNOWLEDGE TO BE DEVELOPED - (1) Narrative patterns - patterns of plot
(2) Characters
(3) Settings

EXPECTED READINESS

NONE

OBJECTIVES

(1) Narrative Patterns

The child tells stories of real and imagined experiences.
The child hears stories of real and imagined experiences told by his classmates and teacher.
The child dramatizes stories of real and imagined experiences
The child begins to develop an understanding of ways in which experiences are organized in a story.
The child begins to develop an understanding of the repetitive features of narrative storeis and poems.
The child sees films, filmstrips, picture books and hears recordings of selections studied.
The child hears narrative stories and poems read and told by his teachers.
The child hears and studies works from each of the following (examples are given) -

1. Folk tale	1. The Shoemaker and the Elves
2. Myth	2. Andy and the Lion
3. Fable	3. The Town Mouse and the Country Mouse
4. Modern story	4. Little Bear
5. Narrative poem	5. The House that Jack Built
6. Drama	6. Dramatizations of selections studies

(2) Character

The child participates in the imitation and dramatization of fictional characters translated into familiar and imagined experiences.
The child begins to develop the ability to recognize characters in a narrative story or poem by verbal, pictoria, and dramatic presentations of citional characters in selections heard and studied.
The child sees films, filmstrips, picture books and hears recordings of selections studied.
The child hears narrative stories and poems read and told by his teacher.
The child hears and studies works from each of the following (examples are given) -

(1) NARRATIVE PATTERNS - PATTERNS OF PLOT

The child tells stories of real and imagined experiences.

Children tell stories of shopping trips with their parents.
Children tell what they would do if they met a bear.

The child hears stories of real and imagined experiences told by his calssmates and teacher.

Children hear the teacher read "The Shoemaker and the Elves".
Children hear a classmate tell about a trip to the moon.

The child dramatizes stories of real and imagined experiences.

Children act like an animal to marching music.
Children dance to light, airy music.

The child begins to develop an understanding of the ways in which experiences are organized in stories.

Children hear their teacher refer to what happened first in a story, last in a story.
Children paint pictures of what happened first in an imagined story.

The child begins to understand the repetitive features of narrative stories and poems.

Children hear their teacher read "This is the House that Jack Built".

The child sees films, filmstrips, picture books, and hears recordings selections studied.

Children hear a tape recording of "The Town Mouse and the Country Mouse."
Children see a film "Little Bear".

The child hears and studies works from each of the following - folk tale, myth, fable modern slang, narrative poem, drama.

Children hear the following literary works:
- Folk tale - The Shoemaker and the Elves
- Myth - Andy and the Lion
- Fable - The Town Mouse and the Country Mouse
- Modern story - The Little Bear
- Narrative Poem - The House that Jack Built
- Dramatizations of the above works

(2) CHARACTERS

The child begins to develop the ability to recognize characters in a narrative story a poem by verbal, pictorial , and dramatic presentations of fictional characters in selections heard and studied.

Children hear "The Town Mouse and the Country Mouse".
They pretend to be mice.
Children see the illustrations in "The Old Woman and Her Pig" as the teacher reads the story to them.

The child sees films, filmstrips, and hears recordings of selections studied.

Children see a filmstrip of The Tale of Peter Rabbit.

1. Folk tale	1. The Old Woman and Her Pig
2. Myth	2. Andy and the Lion
3. Modern story	3. Angus Lost
4. Fable	4. The Town Mouse and the Country Mouse
5. Narrative poem	5. Hey Diddle, Diddle
6. Drama	6. Dramatizations of selections studied

(3) Settings

The child participates in dramatizations of settings in narrative stories and poems heard and studies.

The child begins to develop the ability to recognize settings in a story or porm by verbal, pictorial, and dramatic representations of settings.

The child sees pictures, dioramas, films, filmstrips, cartoons.

The child hears narrative stories and poems read and told by his teacher.

The child hears and studies works from each of the following (examples are given)

1. Folk Tale	1. Old Mother Hubbard and Her Dog
2. Myth	2. Andy and the Lion
3. Fable	3. The Town Mouse and the Country Mouse
4. Modern story	4. The Tale of Peter Rabbit
5. Narrative poem	5. Little John Bottlejohn
6. Drama	6. Dramatizations of selections studied

Children hear a recording of "Hey Diddle Diddle".

The child hears narrative stories and poems read and told by his teacher.

Children hear the "Old Woman and the Pig" read by their teacher.
Children hear their teacher tell the story of Andy and the Lion.

The child hears and studies works from each of the following - folk tale, myth, fable, modern story, narrative poem, drama.

Children hear the following literary works -
- Folk tale - The Old Woman and Her Pig
- Myth - Andy and the Lion
- Fable - The Town Mouse and the Country Mouse
- Modern story - The Tale of Peter Rabbit
- Narrative poem - Hey Diddle Diddle
- Dramatizations from the above works

(3) SETTINGS

The child participates in dramatizations of settings in narrative stories and poems heard and studied.

Children dramatize the setting of The Tale of Peter Rabbit, one child pretends to be Peter Rabbit's house, another Mr. McGregor's garden, ...

The child begins to develop the ability to recognize settings in a story or poem by verbal, pictorial, and dramatic representations of settings.

Children see pictures in the story "Old Mother Hubbard and Her Dog" as the teacher is reading the story to them
Children hear their teacher describe the setting of The Tale of Peter Rabbit.

The child sees pictures, diagrams, films, filmstrips, and cartoons.

Children see a film of Andy and the Lion.
Children see pictures in the story "Old Mother Hubbard and her Dog."
Children see a cartoon of "The Town Mouse and the Country Mouse."

The child hears and studies works from each of the following - folk tale, myth, fable, modern story, narrative poem, drama.

Children hear the following literary works -
- Folk tale - Old Mother Hubbard and Her Dog
- Myth - Andy and the Lion
- Fable - The Town Mouse and the Country Mouse
- Modern story - The tale of Peter Rabbit
- Narrative poem - Little John Bottlejohn
- Dramatizations of the above works.

KINDERGARTEN LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF INTERNAL FORMS.

DERIVED GENERALIZATION - Recurrent characteristics of internal forms are narrative patterns, characters, settings.

SELECTED UNDERSTANDING -
(1) The narrative patterns implicit in the quest-myth, derive their significance from movements within a realm of realized desire and freedom (romance) within a realm of frustrated desire and bondage (irony) or from movements between these two realms (tragedy and comedy).
(2) Recurrent characters are defined by their functions as protagonist anatogonist, or as secondary figures who support or oppose the protagonist or the mood of the narrative; these functions are reversed between romance and irony and between tragedy and comedy.
(3) Each of the narrative patterns is associated with a virtual world or typical setting including elements of the natural, conceptual (e.g., concepts of time, space, causality, probability, and relationships).

SELECTED KNOWLEDGE TO BE DEVELOPED -
(1) Narrative patterns - patterns and plot
(2) Characters
(3) Settings

EXPECTED READINESS

(1) Narrative patterns - patterns of plot

The child tells stories of real and imagined experiences.
The child hears stories of real and imagined experiences told by his classmates and teacher.
The child dramatizes stories of real and imagined experiences.
The child begins to develop an understanding of ways in which experiences are organized in a story.
The child begins to develop an understanding of the repetitive features of narrative stories and poems.
The child sees films, filmstrips, picture books and hears recordings of selections studied.
The child hears narrative stories and poems read and told by his teachers.
The child hears and studies works from each of the following (examples are given) -

1. Folk tale	1. The Shoemaker and the Elves
2. Myth	2. Andy and the Lion
3. Fable	3. The Town Mouse and the Country Mouse
4. Modern story	4. Little Bear
5. Narrative poem	5. The House that Jack Built
6. Drama	6. Dramatizations of selections studies

(2) Character

The child participates in the imitation and dramatization of fictional characters translated into familiar and imagined experiences.
The child begins to develop the ability to recognize characters in a narrative story or poem by verbal, pictorial, and dramatic presentations of citional characters in selections heard and studied.
The child sees films, filmstrips, picture books and hears recordings of selections studied.
The child hears narrative stories and poems read and told by his teacher.
The child hears and studies works from each of the following (examples are given) -

(1) NARRATIVE PATTERNS - PATTERNS OF PLOT

The child tells stories of real and imagined experiences.

Children discuss a field trip they have taken. (Examples - a trip to the zoo, a trip to the dairy.)
Children tell what they would do if they traveled with an astronaut to the moon. They make tape recordings of their stories.

The child hears stories of real and imagined experiences told by his teacher and classmates.

Children listen to a story of a Christmas shopping trip told by their teacher.
Children listen to the tape recordings of their stories that tell what they would do if they traveled with an astronaut to the moon.

The child dramatizes stories of real and imagined experiences.

Children dramatize their stories of what they would do if they traveled to the moon with an astronaut.
Children pretend to be the teacher on a Christmas shopping trip.

The child develops an understanding of the ways in which experiences are organized in a story.

Children discuss what happened first in "Henny Penny and Chicken Little," what happened next, what happened last.
Children discuss the most exciting part of "Henny Penny and Chicken Little."

The child develops an understanding of patterns of plot.

Children discuss the journey of "Henny Penny and Chicken Little."

The child develops an understanding of the repetitive features of narrative stories and poems.

Children hear their teacher read "Henny Penny and Chicken Little." They hear the teacher emphasize the repetitive features.
Children retell "Henny Penny and Chicken Little."

The child begins to develop an understanding of the relationships among events in a story.

Children plan and discuss in class a field trip and begin to understand the order and sequence of events. After the field trip, children discuss the steps of their journey and cut out pictures to represent those steps; children put the pictures on bulletin boards or charts.
Children hear their teacher retell "Henny Penny and Chicken Little" with some of the events of the story omitted. They discuss what happened to the story because some events were left out.

The child sees picture books, films, filmstrips, and hears recordings of works studied.

Children see the pictures in "Millions of Cats."
Children hear a recording of "The Fairy Shoemaker."
Children see a filmstrip of "Henny Penny and Chicken Little."

The child hears narrative stories and poems read and told by his teacher.

Children hear their teacher tell "The Story of the First Butterflies."
Children hear their teacher read "The Fairy Shoemaker."

1. Folk tale	1. The Old Woman and Her Pig
2. Myth	2. Andy and the Lion
3. Modern story	3. Angus Lost
4. Fable	4. The Town Mouse and the Country Mouse
5. Narrative poem	5. Hey Diddle, Diddle
6. Drama	6. Dramatizations of selections studied

(3) Settings

The child participates in dramatizations of settings in narrative stories and poems heard and studied.

The child begins to develop the ability to recognize settings in a story or poem by verbal, pictorial, and dramatic representations of settings.

The child sees pictures, dioramas, films, filmstrips, cartoons.

The child hears narrative stories and poems read and told by his teacher.

The child hears and studies works from each of the following (examples are given) -

1. Folk Tale	1. Old Mother Hubbard and Her Dog
2. Myth	2. Andy and the Lion
3. Fable	3. The Town Mouse and the Country Mouse
4. Modern story	4. The Tale of Peter Rabbit
5. Narrative poem	5. Little John Bottlejohn
6. Drama	6. Dramatizations of selections studied

OBJECTIVES

(1) Narrative patterns - patterns of plot

The child tells stories of real and imagined experiences.

The child hears stories of real and imagined experiences told by his teacher and classmates.

The child dramatizes stories of real and imagined experiences.

The child develops an understanding of the ways in which experiences are organized in a story.

The child begins to develop an understanding of the patterns of plot.

The child develops an understanding of the repetitive features of narrative stories and poems.

The child begins to develop an understanding of the relationships among events in a story.

The child sees picture books, films, filmstrips and hears recordings of selections studied.

The child hears narrative stories and poems read and told by his teacher.

The child hears and studies selections from each of the following (examples are given) -

1. folk tale	1. Henny Penny and Chicken Little
2. myth	2. The Story of the First Butterflies
3. fable	3. The Dog and the Shadow
4. modern story	4. Millions of Cats
5. narrative poem	5. The Fairy Shoemaker
6. drama	6. dramatizations of selections studied

(2) Character

The child participates in the imitation and dramatization of fictional characters translated in familiar and original experiences.

The child develops the ability to recognize characters in narrative stories and poems by verbal, pictorial, and dramatic presentations of fictional characters in selections heard and studied.

The child participates in play with costumes and properties associated with characters in selections studied.

The child sees picture books, films, filmstrips and hears recordings of selections studied.

The child hears stories and narrative poems read and told by his teacher.

The child hears and studies selections from each of the following (examples are given) -

1. folk tale	1. Dick Whittington and His Cat
2. myth	2. The Story of the First Butterflies
3. fable	3. The Dog and the Shadow
4. modern story	4. Little Tim and the Brave Sea Captain
5. narrative poetry	5. Frog Went A'Courtin
6. drama	6. dramatizations of selections studied

(3) Settings

The child participates in dramatizations of settings in narrative stories and poems studied.

The child develops the ability to relate plot patterns and characters to the kinds of worlds or settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings.

The child hears and studies works from each of the following - folk tale, myth, fable, modern story, narrative poetry, drama.

Folk tale - Henny Penny and Chicken Little
Myth - The Story of the First Butterflies
Fable - The Dog and the Shadow
Modern story - Millions of Cats
Narrative poem - The Fairy Shoemaker
Drama - dramatizations of selections studied

(2) CHARACTERS

The child participates in the imitation and dramatization of fictional characters translated into original and familiar experiences.

Children pretend to be Dick Whittington or his cat.
Children play with puppets and pretend that the puppets are Little Tim, Dick Whittington, Froggie.

The child develops the ability to recognize characters in narrative stories and poems by verbal, pictorial and dramatic presentations of fictional characters in selections heard and studied.

Children see the pictures of characters as their teacher reads "The Dog and the Shadow."
Children see a puppet show of "Froggie Went A'Courtin."
Children hear descriptions of the main characters in "Dick Whittington and His Cat."

The child participates in play with costumes and properties associated with characters in selections studied.

Children play with costumes associated with characters such as Dick Whittington, The Cat, Frog.
Children make frog or cat costumes out of paper. They dress in the costumes.

The child sees picture books, films, filmstrips, and hears recordings of selections studied.

Children see pictures in the book "Little Tim and The Brave Sea Captain."
Children see a filmstrip of "The Dog and the Shadow."
Children see a film of "Dick Whittington and His Cat."
Children hear a recording of "Frog Went A'Courtin."

The child hears narrative stories and poems read and told by his teacher.

Children hear their teacher tell "Dick Whittington and His Cat."
Children hear their teacher read "Frog Went A'Courtin."

The child hears and studies selections from each of the following - folk tale, myth, fable, modern story, narrative poem, drama.

Folk tale - Dick Whittington and His Cat
Myth - The Story of the First Butterflies
Fable - The Dog and the Shadows
Modern story - Little Tim and the Brave Sea Captain
Drama - dramatizations of selections studied

(3) SETTINGS

The child participates in dramatizations of settings in narrative stories and poems studied.

Children dramatize the setting of "The Three Billy Goats Gruff." One child is the bridge, another the hillside, others, trees, rocks.

The child sees pictures, dioramas, films and filmstrips, cartoons.
The child hears stories and narrative poems read and told by his teacher.
The child hears and studies selections from the following (examples are given) -

1. folk tale	**1. The Three Billy Goats Gruff**
2. myth	**2. The Story of the First Butterflies**
3. fable	**3. The Dog and the Shadow**
4. modern story	**4. Where the Wild Things Are**
5. narrative poem	**5. A Visit from St. Nicholas**
6. drama	**6. dramatizations of selections studied**

The child develops the ability to relate plot patterns and characters to the kinds of worlds or settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings.

Children discuss the troll under the bridge and Foxy Loxy in the cave.
Children see pictures of the settings of "Where the Wild Things Are" (the home, the faraway place).
Children dramatize the hillside of "Three Billy Goats Gruff" and the bedroom of "Where the Wild Things Are."

The child see pictures, dioramas, films, filmstrips, cartoons.

Children see pictures in the text of "A Visit from St. Nicholas."
Children see a filmstrip of "The Three Billy Goats Gruff."
Children hear a recording of "Where the Wild Things Are."

The child hears narrative stories and poems read and told by his teacher.

Children hear their teacher read "Where the Wild Things Are."
Children hear their teacher tell the story of "The Three Billy Goats Gruff."

The child hears and studies selections from each of the following - folk tale, myth, fable, modern story, narrative poem, drama.

Folk tale - The Three Billy Goats Gruff
Myth - The Story of the First Butterflies
Fable - The Dog and the Shadow
Modern story - Where the Wild Things Are
Narrative poem - A Visit from St. Nicholas
Drama - dramatizations of selections studied

GRADE ONE LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF INTERNAL FORMS.

DERIVED GENERALIZATION - Recurrent characteristics of internal forms are narrative patterns, characters, settings.

SELECTED UNDERSTANDING - (1) The narrative patterns implicit in the quest-myth, derive their significance from movements within a realm of realize desire and freedom (romance) within a realm of frustrated desire and bondage (irony) or from movements between these two realms (tragedy and comedy).

(2) Recurrent characters are defined by their functions as protagonist antagonist, or as secondary figures who support or oppose the protagonist or the mood of the narrative; these functions are reversed between romance and irony and between tragedy and comedy.

(3) Each of the narrative patterns is associated with a virtual world or typical setting including elements of the natural, conceptual (e.g., concepts of time, space, causality, probability, and relationships).

SELECTED KNOWLEDGE TO BE DEVELOPED - (1) Narrative Patterns - patterns of plot
(2) Characters
(3) Settings

EXPECTED READINESS

(1) Narrative patterns - patterns of plot

The child tells stories of real and imagined experiences.

The child hears stories of real and imagined experiences told by his classmates and teacher.

The child dramatizes stories of real and imagined experiences.

The child begins to develop an understanding of ways in which experiences are organized in a story.

The child begins to develop an understanding of the repetitive features of narrative stories and poems.

The child sees films, filmstrips, picture books and hears recordings of selections studied.

The child hears narrative stories and poems read and told by his teachers.

The child hears and studies works from each of the following (examples are given) -

1. Folk tale	1. The Shoemaker and the Elves
2. Myth	2. Andy and the Lion
3. Fable	3. The Town Mouse and the Country Mouse
4. Modern story	4. Little Bear
5. Narrative poem	5. The House that Jack Built
6. Drama	6. Dramatizations of selections studied

(2) Character

The child participates in the imitation and dramatization of fictional characters translated into familiar and imagined experiences.

The child begins to develop the ability to recognize characters in a narrative story or poem by verbal, pictorial, and dramatic presentations of fictional characters in selections heard and studied.

The child sees films, filmstrips, picture books and hears recordings of selections studied.

The child hears narrative stories and poems read and told by his teacher.

The child hears and studies works from each of the following (examples are given) -

1. Folk tale	1. The Old Woman and Her Pig
2. Myth	2. Andy and the Lion
3. Modern story	3. Angus Lost
4. Fable	4. The Town Mouse and the Country Mouse
5. Narrative poem	5. Hey Diddle, Diddle
6. Drama	6. Dramatizations of selections studied

(1) NARRATIVE PATTERNS - PATTERNS OF PLOT

The child tells stories of real and imagined experiences.

Children tell stories of how they care for their pets.
Children retell a story they have seen on television.
Children become something or somebody else (such as a giant, a bird, a fairy.)

The child hears stories of real and imagined experiences told by his teacher and classmates.

Children hear their teacher tell of her experiences of "My Life as a Goldfish."
Children make tape recordings of their experiences on a field trip; they listen to their recordings.

The child dramatizes stories of real and imagined experiences.

Children pantomine an imagined experience (a dancing fairy, a walking elephant...).
Children improvise a real experience. They are given a situation by the teacher such as two brothers arguing, buying a ticket at the zoo, a picture drawn by one member of the class.

The child develops an understanding of the ways in which experiences are organized in a story.

Children "show and tell" a real experience. The teacher writes the story on a chart and reads it to the "show and teller."
Children dictate imagined experiences to the teacher who writes them on a chart. The teacher reads the chart to the children.

The child develops an understanding of patterns of plot.

Children hear the story "The Little Red Hen." They discuss the journey of the hen. They use puppets and "act out" the journey.
Children hear the poem, "The Pied Piper of Hamlin." They discuss the journey of the Piper. They use puppets and "act out" the journey.

The child compares stories with similar plots.

Children compare "The Little Red Hen," and "The Pied Piper of Hamlin."

The child develops an understanding of the repetitive features of stories and poems.

Children hear "The Little Red Hen." They hear their teacher emphasize and point out the repetitive features of the story.

The child develops an understanding of the relationships among events in a story.

Children hear "The Pied Piper of Hamlin." They discuss why the Pied Piper did what he did in the poem.
Children hear "How the Rhinoceros Got His Skin." They discuss how the rhinoceros got his skin.

The child begins to develop an understanding of the sequence of events in a story.

Children plan and organize a field trip. They discuss what will be done first, second. When they return from the field trip, they discuss what happened first, second.
Children discuss the events in "The Little Red Hen." What happened first, second...

(3) Settings

The child participates in dramatizations of settings in narrative stories and poems heard and studied.

The child begins to develop the ability to recognize settings in a story or poem by verbal, pictorial, and dramatic representations of settings.

The child sees pictures, dioramas, films, filmstrips, cartoons.

The child hears narrative stories and poems read and told by his teacher.

The child hears and studies works from each of the following (examples are given) -

1. Folk Tale	1. Old Mother Hubbard and Her Dog
2. Myth	2. Andy and the Lion
3. Fable	3. The Town Mouse and the Country Mouse
4. Modern story	4. The Tale of Peter Rabbit
5. Narrative poem	5. Little John Bottlejohn
6. Drama	6. Dramatizations of selections studied

OBJECTIVES

(1) Narrative patterns - patterns of plot

The child tells stories of real and imagined experiences.

The child hears stories of real and imagined experiences told by his teacher and classmates.

The child dramatizes stories of real and imagined experiences.

The child develops an understanding of the ways in which experiences are organized in a story.

The child develops an understanding of patterns of plot.

The child compares stories with similar plots.

The child develops an understanding of the repetitive features of narrative stories and poems.

The child develops an understanding of the relationships among event in a story.

The child begins to develop an understanding of the sequence of events in a story.

The child sees picture books, films, filmstrips and hears recordings of selections studied.

The child hears narrative stories and poems read and told by his teacher.

The child hears and studies works from each of the following (examples are given) -

1. Folk tale	1. Little Red Men
2. Myth	2. The Story of the First Woodpecker
3. Fable	3. The Hare and the Tortoise
4. Modern story	4. How the Rhinoceros Got His Skin
5. Narrative poem	5. The Pied Piper of Hamlin
6. Drama	6. Dramatizations of selections studied

(2) Characters

The child participates in imitation and dramatization of fictional characters translated into familiar and original experiences.

The child develops the ability to recognize characters in narrative stories and poems by verbal, pictorial, and dramatic presentations of fictional characters in selections heard and studied.

The child participates in play with costumes and properties associated with characters in selections studied.

The child sees picture books, films, filmstrips and hears recordings of selections studied.

The child begins to compare similar characters in selections studied.

The child hears narrative stories and poems read and told by his teacher.

The child hears and studies works from the following (examples are given) -

1. Folk tale	1. The Gingerbread Boy
2. Myth	2. The Story of the First Woodpecker
3. Fable	3. The Hare and the Tortoise
4. Modern story	4. They Were Strong and Good
5. Narrative poem	5. The Duel - Eugene Field
6. Drama	6. Dramatizations of selections studied

(3) Settings

The child participates in dramatizations of settings in narrative stories and poems studied.

The child develops the ability to relate plot patterns and characters to the kinds of worlds or settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings.

The child sees pictures, dioramas, films, filmstrips, cartoons.

The child begins to compare similar settings in selections studied.

The child hears narrative stories and poems read by his teacher.

The child hears and studies works from the following (examples are given) -

1. Folk tale	1. Puss in Boots
2. Myth	2. The Story of the First Woodpecker
3. Fable	3. The Hare and the Tortoise
4. Modern story	4. Ferdinand
5. Narrative poem	5. The Monkeys and the Crocodile - L. Richards
6. Drama	6. Dramatizations of selections studied

The child sees picture books, films, filmstrips, and hears recordings of selections studied.

Children see a filmstrip of "The Hare and the Tortoise."
Children hear a recording of "The Pied Piper of Hamlin."

The child hears narrative stories and poems read and told by his teacher.

Children hear their teacher read "The Little Red Hen."
Children hear their teacher tell the story of "How the Rhinoceros Got His Skin."

The child hears and studies selections from each of the following - folk tale, myth, fable, modern story, narrative poem, drama.

Folk tale - Little Red Hen
Myth - The Story of the First Woodpecker
Fable - The Hare and the Tortoise
Modern story - How the Rhinoceros Got His Skin
Narrative poem - The Pied Piper of Hamlin
Drama - Dramatizations of selections studied

(2) CHARACTERS

The child participates in imitation and dramatization of fictional characters translated into familiar and original experiences.

Children become a hare or a tortoise. They run races.
Children pantomine a woodpecker; they pantomine a woodpecker.

The child develops the ability to recognize characters in narrative stories and poems by verbal, pictorial, and dramatic presentations of fictional characters in selections heard and studied.

Children see a filmstrip of "The Gingerbread Boy."
Children see pictures in the story "They Were Strong and Good."
Children describe (orally) a woodpecker.

The child participates in play with costumes and properties associated with characters in selections studied.

Children "dress up" and become a woodpecker. They make their own costumes out of colored paper.
Children make a gingerbread boy out of cookie dough. They bake their gingerbread boys.

The child begins to compare similar characters in selections studied.

Children paint pictures of the gingerbread boy; or the tortoise. They discuss their drawings.
Children discuss the little red hen and the gingerbread boy. They decide whether the two characters are alike and how they are alike.

The child sees picture books, films, filmstrips, and hears recordings of selections studied.

Children see a filmstrip of "The Gingerbread Boy."
Children hear a recording of "The Duel."

The child hears narrative stories and poems read and told by his teacher.

Children hear their teacher tell the story of "The Gingerbread Boy."
Children hear their teacher read "The Duel."

The child hears and studies selections from each of the following - folk tale, myth, fable, modern story, narrative poem, drama.

Folk tale - The Gingerbread Boy
Myth - The Story of the First Woodpecker
Fable - The Hare and the Tortoise
Modern story - They Were Strong and Good
Narrative poem - The Duel
Drama - Dramatizations of selections studied

(3) SETTINGS

The child participates in dramatizations of settings in narrative stories and poems.

Children dramatize the setting of "Puss in Boots." Each child becomes one part of the setting.
Children dramatize the setting for "Ferdinand." Each child becomes one part of the setting.

The child develops the ability to relate plot patterns and charaters to the kinds of worlds or settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings.

Children paint a setting for "Puss in Boots;" for "Ferdinand."

The child sees pictures, dioramas, films, filmstrips, cartoons.

Children see the pictures in "The Monkeys and the Crocodile."
Children see a film of "Ferdinand."
Children see a cartoon of "Puss in Boots."

The child hears and studies selections from each of the following - folk tale, myth, fable, modern story, narrative poem, drama.

Folk tale - Puss in Boots
Myth - The Story of The First Woodpecker
Fable - The Hare and the Tortoise
Modern Story - Ferdinand
Narrative poem - The Monkeys and the Crocodile
Drama - Dramatizations of selections studied

GRADE TWO LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF INTERNAL FORMS.

DERIVED GENERALIZATION - Recurrent characteristics of internal forms are narrative patterns, characters, settings.

SELECTED UNDERSTANDING -
(1) The narrative patterns implicit in the quest-myth, derive their significance from movements within a realm of realize desire and freedom (romance) within a realm of frustrated desire and bondage (irony) or from movements between these two realms (tragedy and comedy).
(2) Recurrent characters are defined by their functions as protagonist antagonist, or as secondary figures who support or oppose the protagonist or the mood of the narrative; these functions are reversed between romance and irony and between tragedy and comedy.
(3) Each of the narrative patterns is associated with a virtual world or typical setting including elements of the natural, conceptual (e.g., concepts of time, space, causality, probability, and relationships).

SELECTED KNOWLEDGE TO BE DEVELOPED -
(1) Narrative Patterns - patterns of plot
(2) Characters
(3) Settings

EXPECTED READINESS

(1) Narrative patterns - patterns of plot

The child tells stories of real and imagined experiences.
The child hears stories of real and imagined experiences told by his classmates and teacher.
The child dramatizes stories of real and imagined experiences.
The child begins to develop and understanding of ways in which experiences are organized in a story.
The child begins to develop an understanding of the repetitive features of narrative stories and poems.
The child sees films, filmstrips, picture books and hears recordings of selections studied.
The child hears narrative stories and poems read and told by his teachers.
The child hears and studies works from each of the following (examples are given) -

1. Folk tale	1. The Shoemaker and the Elves
2. Myth	2. Andy and the Lion
3. Fable	3. The Town Mouse and the Country Mouse
4. Modern story	4. Little Bear
5. Narrative poem	5. The House that Jack Built
6. Drama	6. Dramatizations of selections studied

(2) Character

The child participates in the imitation and dramatization of fictional characters translated into familiar and imagined experiences.
The child begins to develop the ability to recognize characters in a narrative story or poem by verbal, pictorial, and dramatic presentations of fictional characters in selections heard and studied.
The child sees films, filmstrips, picture books and hears recordings of selections studied.
The child hears narrative stories and poems read and told by his teacher.
The child hears and studies works from each of the following (examples are given) -

1. Folk tale	1. The Old Woman and Her Pig
2. Myth	2. Andy and the Lion
3. Modern story	3. Angus Lost
4. Fable	4. The Town Mouse and the Country Mouse
5. Narrative poem	5. Hey Diddle, Diddle
6. Drama	6. Dramatizations of selections studied

(1) NARRATIVE PATTERNS - RECURRENT NARRATIVE

The child tells stories of real and imagined experiences.

Children tell stories of trips they have taken, such as a trip to see a ship; a trip to the diary; a trip to a cotton picking party.
Children tell stories of imagined trips they have taken, such as a trip to the zoo; a trip to the moon; a trip to Japan.

The child hears stories of real and imagined experiences told by his teacher and his classmates.

Children dramatize stories of imagined trips they have taken; his classmates listen to the dramatization.
Children hear a tape recording of an imagined trip their teacher has taken.

The child dramatizes stories of real and imagined experiences

Children improvise real experiences; their teacher gives them a situation, such as: the teacher and a parent in a conference, two ball players from opposite teams meet for a fight . . . .
Children pantomime an imagined experience (meeting a moon man, being a dwarf . . . .)

The child develops an understanding of patterns of plot.

Children hear the "Story of the Three Bears"; they discuss the journey of Goldilocks; they discuss the most exciting part of the story.
Children hear" The Ant and the Grasshopper"; they discuss the Grasshopper's journey.

The child compares stories with similar plots; contrasts stories with dissimilar plots.

Children hear "Story of the Three Bears" and "The Golden Touch"; they discuss the plots of the two stories and contrast the plots.
Children read "Story of the Three Bears" and "Bears on Hemlock Mountain"; they compare the plots of the two stories.

The child develops an understanding of the repetitive feature of narrative stories and poems.

Children hear the "Story of the Three Bears" and they discuss the repetition in the story.

The child develops an understanding of relationships among events in a story and the sequence of events in a story.

Children read "The Golden Touch"; they discuss why King Midas wanted so much gold and the effects of his desire for the gold.
Children read "Story of the Three Bears"; they discuss the sequence & events in the story.

The child sees picture books, films, filmstrips and hears recordings of selections studied.

Children see a film of "Story of the Three Bears".
Children see a filmstrip of "The Ant and the Grasshopper".
Children hear a recording of "The Bears on Hemlock Mountain".

(3) Settings

The child participates in dramatizations of settings in narrative stories and poems heard and studied.

The child begins to develop the ability to recognize settings in a story or poem by verbal, pictorial, and dramatic representations of settings.

The child sees pictures, dioramas, films filmstrips, cartoons.

The child hears narrative stories and poems read and told by his teacher.

The child hears and studies works from each of the following (examples are given) -

1. Folk Tale	1. Old Mother Hubbard and Her Dog
2. Myth	2. Andy and the Lion
3. Fable	3. The Town Mouse and the Country Mouse
4. Modern story	4. The Tale of Peter Rabbit
5. Narrative poem	5. Little John Bottlejohn
6. Drama	6. Dramatizations of selections studied

OBJECTIVES

(1) Narrative patterns - recurrent narrative

The child tells stories of real and imagined experiences.

The child hears stories of real and imagined experiences told by his teacher and classmates.

The child dramatizes stories of real and imaged experiences.

The child develops an understanding of patterns of plot.

The child compares stories with similar plots; contrasts storeis with dissimilar plots.

The child develops an understanding of the repetitive features of narrative stories and poems.

The child develops an understanding of relationships among events in a story and the sequence of events in a story.

The child sees picture books, films, filmstrips, and hears recordings of selections studied.

The child hears, reads, and studies works from the following (examples are given) -

1. Folk tale	1. Story of the Three Bears
2. Myth	2. The Golden Touch
3. Fable	3. The Ant and the Grasshopper
4. Modern story	4. Bears on Hemlock Mountain
5. Narrative poem	5. John J. Plenty and Fiddler Dan
6. Drama	6. Dramatizations of selections studied

(2) Characters - Classification

The child participates in imitation and dramatization of fictional characters translated into familiar and original experiences.

The child develops the ability to recognize characters in narrative stories and poems by verbal, pictorial, and dramatic presentations of fictional characters in selections heard and studied.

The child participates in play with costumes and properties associated with characters in selections studied.

The child sees picture books, films, filmstrips and hears recordings of selections studied.

The child continues to compare similar characters in selections studied.

The child begins to contrast dissimilar characters in selections studied.

The child hears, reads, and studies works from the following (examples are given) -

1. Folk tale	1. The Story of the Three Pigs
2. Myth	2. The Golden Touch
3. Fable	3. The Ant and the Grasshopper
4. Modern story	4. Crow Boy
5. Narrative poem	5. The Pirate Don Durk of Dowdee - M. P. Meigs
6. Drama	6. Dramatizations of selections studied

The child hears, reads and studies selections from each of the following - folk tale, myth, fable, modern story, narrative poem, drama.

Folk tale - Story of the Three Bears
Myth - The Golden Touch
Fable - The Ant and the Grasshopper
Modern Story - Bears on Hemlock Mountain
Narrative poem - John J. Plenty and Fiddler Dan
Drama - Dramatizations of selections studied.

(2) CHARACTERS

The child participates in imitation and dramatization of fictional characters translated into familiar and original experiences.

Children become pigs; they talk with each other about their plans to leave home.
Children do, improvisations of pirates.

The child develops the ability to recognize characters in narrative stories and poems by verbal, pictorial, and dramatic presentations of fictional characters in selections heard and studied.

Children dramatize "The Story of the Three Pigs".
Children hear their teacher describe King Midas (verbally).
Children see pictures in "The Ant and the Grasshopper".

The child participates in play with costumes and properties associated with characters in selections studied.

Children make costumes for "The Story of the Three Pigs". (The costumes can be made of paper).
Children build a pirate ship and use it in a dramatization of "The Pirate Don Duke of Dowder".

The child sees picture books, films, filmstrips, and hears recordings of selections studied.

Children see a filmstrip of "The Ant and the Grasshopper".
Children see a film of "Crow Boy".
Children hear a recording of "The Pirate Don Durke of Dowdee".

The child continues to compare similar characters in selections studied.

Children compare the grasshopper with the first and second little pigs.
Children compare the ant and the third little pig.

The child begins to contrast dissimilar characters in selections studied.

Children pantomime King Midas; they pantomime the ant; they discuss the pantomimes.

The child hears, reads and studies selections from the following - folktale, myth, fable, modern story, narrative poem, drama.

Folk tale - The Story of the Three Pigs
Myth - The Golden Touch
Fable - The Ant and the Grasshopper
Modern story - Crow Boy
Narrative poem - The Pirate Don Durke of Dowdee
Drama - Dramatizations of selections studied

(3) Settings - Classification

The child participates in dramatizations of settings in narrative stories and poems heard, read, and studied

The child develops the ability to relate plot patterns and characters to the kinds of worlds or settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings.

The child sees pictures, dioramas, films, filmstrips, cartoons.

The child continues to compare similar settings in selections studied.

The child begins to contrast dissimilar settings in selections studied.

The child hears, reads, and studies works from the following (examples are given) -

1. Folk tale	1. Little Red Riding Hood
2. Myth	2. The Golden Touch
3. Fable	3. The Ant and the Grasshopper
4. Modern story	4. Blaze and the Forest Fire
5. Narrative poem	5. The Potatoes' Dance - V. Lindsay
6. Drama	6. Dramatizations of selections studied

(3) SETTINGS

The child participates in dramatizations of settings in narrative stories and poems heard, read, studied.

Children dramatize the settings of "Little Red Riding Hood". Each child is one part of the setting such as a tree, the path, grandmother's house, the bed, the basket . . . .

Children dramatize the setting of "The Ant and the Grasshopper".

The child develops the ability to relate plot patterns and characters to the kinds of worlds or settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings.

Children paint a setting for "Little Red Riding Hood"; for "Blaze and the Forest Fire".

The child sees pictures, dioramas, films, filmstrips, cartoons.

Children see a filmstrip of "Little Red Riding Hood".
Children hear a recording of "Blaze and the Forest Fire".
Children see pictures in the text of "The Potatoes' Dover".

The child continues to compare similar settings in selections studied.

Children dramatize the setting of "Little Red Riding Hood" and "The Story of the three Pigs". They discuss their dramatizations.

The child begins to contrast dissimilar settings in selections studied.

Children paint settings for "The Golden Touch" and "The Bears on Hemlock Mountain". They describe and discuss their dioramas.

The child hears, reads, studies selections from the following - folk tale, myth, fable, modern story, narrative poem, drama.

Folk Tale - Little Red Riding Hood
Myth - The Golden Touch
Fable - The Ant and the Grasshopper
Modern story - Blaze and the Forest Fire
Narrative poem - The potatoes Dance
Drama - Dramatizations of selections studied

GRADE THREE LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF INTERNAL FORMS.

DERIVED GENERALIZATION - Recurrent characteristics of internal forms are narrative patterns, characters, settings.

SELECTED UNDERSTANDING -
(1) The narrative patterns implicit in the quest-myth, derive their significance from movements within a realm of realize desire and freedom (romance) within a realm of frustrated desire and bondage (irony) or from movements between these two realms (tragedy and comedy).
(2) Recurrent characters are defined by their functions as protagonist antagonist, or as secondary figures who support or oppose the protagonist or the mood of the narrative; these functions are reversed between romance and irony and between tragedy and comedy.
(3) Each of the narrative patterns is associated with a virtual world or typical setting including elements of the natural, conceptual (e.g., concepts of time, space, causality, probability, and relationships).

SELECTED KNOWLEDGE TO BE DEVELOPED -
(1) Narrative patterns - patterns and plot
(2) Recurrent character types
(3) Recurrent settings

EXPECTED READINESS

(1) Narrative patterns - patterns of plot

The child tells stories of real and imagined experiences.
The child hears stories of real and imagined experiences told by his teacher and classmates.
The child dramatizes stories of real and imagined experiences.
The child develops an understanding of the ways in which experiences are organized in a story.
The child begins to develop an understanding of the patterns of plot.
The child develops an understanding of the repetitive features of narrative stories and poems.
The child begins to develop an understanding of the relationships among events in a story.
The child sees picture books, films, filmstrips and hears recordings of selections studied.
The child hears narrative stories and poems read and told by his teacher.
The child hears and studies selections from each of the following (examples are given)-

1. Folk tale	1. Henny Penny and Chicken Little
2. Myth	2. The Story of the First Butterflies
3. Fable	3. The Dog and the Shadow
4. Modern story	4. Millions of Cats
5. Narrative poem	5. The Fairy Shoemaker
6. Drama	6. Dramatizations of selections studied

(2) Characters - Classification

The child participates in the imitation and dramatization of fictional characters translated in familiar and original experiences.
The child develops the ability to recognize characters in narrative stories and poems by verbal, pictorial, and dramatic presentations of fictional characters in selections heard and studied.
The child participates in play with costumes and properties associated with characters in selections studied.
The child sees picture books, films, filmstrips and hears recordings of selections studied.
The child hears stories and narrative poems read and told by his teacher.
The child hears and studies selections from each of the following (examples are given) -

1. Folk tale	1. Dick Whittington and His Cat
2. Myth	2. The Story of the First Butterflies
3. Fable	3. The Dog and the Shadow
4. Modern story	4. Little Tim and the Brave Sea Captain
5. Narrative poetry	5. Frog Went A'Courtin
6. Drama	6. Dramatizations of selections studied

LEARNING EXPERIENCES

(1) NARRATIVE PATTERNS - PATTERNS OF PLOT - RECURRENT NARRATIVE

The child tells stories of real and imagined experiences.

Children tell stories about events that have happened with their best friends (Examples - "The Night we slept in the New Tent". "My friend Susie's Birthday Party").
Children tell stories of an imaginery friend of theirs (Example "My Friend, the Boy from Mars").

The child hears stories of real and imagined experiences told by his teacher and classmates.

Children listen to tape recordings of the stories that they told of an imaginery friend.
Children listen to their teacher tell about a visit she made to a faraway city to visit a friend of hers.

The child dramatizes storeis of real and imagined experiences

Children improvise situations in which they meet new friends.
Children pantomime an imaginary experience (meeting a boy from Mars, a girl from India . . . .).

The child develops an understanding of patterns of plot.

Children hear their teacher read "Mother Holle". They discuss the journey of the "good"girl from a hostile home to a happier home.
Children hear a recording of "The Courage of Sarah Noble". Children discuss the journey of Sarah Noble with her father.

The child begins to develop an understanding of plot as a sequence of events casually related.

Children read "Mother Holle". They discuss the sequence of events in the story and why the"good" girl found a happy home.

The child compares storeis with similar plots; contrasts stories with dissimilar plots.

Children compare the plots of "The Courage of Sarah Noble" and "Bears on Hemlock Mountain".
Children contrast the plots of "The Courage of Sarah Noble" and "Mother Holle".

The child develops an understanding of repetitive features of narrative stories and poems.

Children hear a recording of "Mother Holle"; they discuss the two parallel journeys to the land at the bottom of the well.

The child sees picture books, films filmstrips, and hears recordings of works studied.

Children see a filmstrip of "The musicians of Bremen".
Children hear a recording of Daedalus and Icarus.
they look at pictures in the story as they hear the recording.

The child begins to classify stories with similar plots (e.g. happy endings, marvelous adventure, realistic adventure, natural, supernatural).

(3) Settings - Classification

The child participates in dramatizations of settings in narrative stories and poems heard and studied.

The child begins to develop the ability to recognize settings in a story or poem by verbal, pictorial, and dramatic representations of settings.

The child sees pictures, dioramas, films filmstrips, cartoons.

The child hears narrative stories and poems read and told by his teacher.

The child hears and studies works from each of the following (examples are given) -

1. Folk tale	1. Old Mother Hubbard and Her Dog
2. Myth	2. Andy and the Lion
3. Fable	3. The Town Mouse and the Country Mouse
4. Modern story	4. The Tale of Peter Rabbit
5. Narrative poem	5. Little John Bottlejohn
6. Drama	6. Dramatizations of selections studied

OBJECTIVES

(1) Narrative patterns - patterns of plot - recurrent narratives

The child tells stories of real and imagined experiences.

The child hears stories of real and imagined experiences told by his teacher and classmates.

The child dramatizes stories of real and imagined experiences.

The child develops understanding of patterns of plot.

The child begins to develop an understanding of plot as a sequence of events causally related.

The child compares stories with similar plots; contrasts stories with dissimilar plots.

The child develops an understanding of repetitive features of stories and narrative poems.

The child sees picture books, films, filmstrips and hears recordings of works studied.

The child begins to classify stories with similar plots (e.g., happy endings, marvelous adventure, realistic adventure, natural, supernatural).

The child begins to develop concept of recurrent narrative in stories.

The child hears, reads, and studies works from each of the following (examples are given) -

1. Folk tale	1. Mother Holle
2. Myth	2. Daedalus and Icarus
3. Fable	3. The Musicians of Breman
4. Modern story	4. The courage of Sarah Noble
5. Narrative poem	5. Let's Build a Railroad - Ruth C. Seeger
6. Drama	6. Dramatizations of selections studied

(2) Recurrent Character Types

The child participates in imitation and dramatization of fictional characters translated into familiar and original experiences.

The child develops the ability to recognize characters in a story by verbal, pictorial, and dramatic presentations of fictional characters in selection heard and studied.

The child participates in play with costumes and properties associated with characters in selections studied.

The child sees picture books, films, filmstrips and hears recordings of selections studied.

The child continues to compare similar characters and contrast dissimilar characters in selections studied.

The child begins to classify characters in a variety of selections (e.g., villains. heroes, supporting characters).

The child begins to develop concept of recurrent character types in selections studied.

The child hears, reads, and studies selections from the following (examples are given)-

1. Folk tale	1. Cinderella
2. Myth	2. Clytie
3. Fable	3. Chanticleer and the Fox
4. Modern story	4. Madeline
5. Narrative poem	5. Chanticleer - Katherine Tyman
6. Drama	6. Dramatization of selections studied

(3) Recurrent settings

The child participates in dramatizations of settings in narrative stories and poems heard, read, and studied.

The child develops the ability to relate plot patterns and characters to the kinds of worlds or settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings.

The child sees pictures, dioramas, films filmstrips, cartoons.

The child continues to compare similar settings and contrast dissimilar settings in selections studied.

The child begins to classify settings in a variety of selections (e.g., pastoral, sinister forests, desert wasteland, flowering trees).

Children hear "Mother Holle" and "The Courage of Sarah Noble". They discuss the endings of the two stories; the realistic and natural adventures of Sarah Noble.

The child begins to develop the concept of recurrent narrative in stories.

Children discuss the patterns of plot in "Mother Holle" and "The Courage of Sarah Noble". They compare patterns of plot of the stories.

The child hears, reads, and studies works from each of the following - folk tale, myth, fable, modern story, narrative poem, drama.

Folk tale - Mother Holle
Myth - Daedalus and Icarus
Fable - The Musicians of Breman
Modern story - The Courage of Sarah Noble
Narrative poem - Let's Build a Railroad
Drama - dramatizations of selections studied

(2) RECURRENT CHARACTER TYPES

The child participates in imitation and dramatization of fictional characters translated into familiar and original experiences.

Children become a prince, a princess, a stepsister, a fox . . .
Children do improvisations of situations in which they try on a shoe, go to a ball . . .

The child develops the ability to recognize characters in a story by verbal, pictorial and dramatic presentations of fictional characters in selections heard and studied.

Children describe orally or in written composition The Prince, Cinderella, The Fox, The Chanticleer . . .
Children paint pictures of Clytie, Madeline's rebelliousness, Miss Clavel's conscientiousness.
Children dramatize "Clytie" or scenes from Madeline.

The child participates in play with costumes and properties associated with characters in selections studied.

Children make stick puppets and write their own version "Madeline" preforming their drama.
Children become parts of the setting of "Chanticleer and the Fox".

The child sees picture books, films, filmstrips and hears recordings of selections studied.

Children see a film of "Madeline".
Children hear a recording "Chanticleer.
Children see a filmstrip of "Clytie".
Children see a television production of "Cinderella".

The child continues to compare similar characters and contrast dissimilar characters in slections studied.

Children hear "Chanticleer and the Fox" and "Cinderella"; they compare Chanticleer the The Prince, the stepmother and the Fox.

The child begins to classify characters in a variety of selections (e.g.) villians, heroes, supporting characters).

Children hear "Chanticleer and the Fox". They classify Chanticleer as hero, fox as villain.

Grade Three Level, Cont.

The child begins to develop concept of recurrent settings in selections studied.
The child hears, reads, and studies selections from the following (examples are given)-

1. Folk tale	1. Sleeping Beauty
2. Myth	2. Narcissus
3. Fable	3. The Fox and the Crow
4. Modern story	4. Winnie the Pooh
5. Narrative poem	5. Windy Nights - R. L. Stevenson
6. Drama	6. Dramatizations of selections studied

The child begins to develop the concept of recurrent character types in selections studied.

Children compare, hear "Chanticleer and the Fox" and "Cinderella"; they compare Chanticleer and Cinderella.

The child hears, reads, studies selections from the following: folk tale, myth, fable, modern story, narrative poem, drama.

Folk tale - Cinderella

Myth - Clytie
Fable - Chanticleer and the Fox
Modern story - Madeline
Narrative poem - Chanticleer
Drama - Dramatizations of selections studied

(3) RECURRENT SETTINGS

The child participates in dramatizations of settings in narrative stories and poems heard, read, studied.

Children become the setting of "Sleeping Beauty". (Examples - The Castle, The Spinning Wheel, The Forest . . . .).
Children become the the setting for "Windy Nights".

The child develops the ability to relate plot patterns and characters to the kinds of worlds or settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings.

Children paint the setting for "Sleeping Beauty".
Children paint the setting for "Windy Nights".

The child sees pictures, dioramas, films filmstrips, cartoons.

Children see pictures of "Narcissus"
Children see a film of "Winnie the Pooh".
Children see a filmstrip and cartoons of "The Fox and the Crow".

The child continues to compare similar settings and contrast dissimilar settings in selections studied.

Children hear "Sleeping Beauty". They compare the settings in the story. (Examples - The castle, the forest).

The child begins to classify settings in a variety of selections (e.g., pastoral, sinister forests, desert wasteland, flowering trees).

Children see a filmstrip of "Sleeping Beauty". They classify the settings in the story
Children hear a recording of "Winnie the Pooh". They classify the settings in the story.

The child begins to develop the concept of recurrent settings in selections studied.

Children hear "Sleeping Beauty" and "Windy Nights". They compare the settings of the two selections.

The child hears, reads, studies selections from the following: folk tales, myths, fables, modern stories, narrative poems, drama.

Folk tale - Sleeping Beauty
Myth - Narcissus
Fable - The Fox and the Crow
Modern story - Winnie the Pooh
Narrative poem - Windy Nights
Drama - Dramatizations of selections studied

GRADE FOUR LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF INTERNAL FORMS.

DERIVED GENERALIZATION - Recurrent characteristics of internal forms are narrative patterns, characters, settings.

SELECTED UNDERSTANDING - (1) The narrative patterns implicit in the quest-myth, derive their significance from movements within a realm of realized desire and freedom (romance) within a realm of frustrated desire and bondage (irony) or from movements between these two realms (tragedy and comedy).

(2) Recurrent characters are defined by their functions as protagonist antagonist, or as secondary figures who support or oppose the protagonist or the mood of the narrative; these functions are reversed between romance and irony and between tragedy and comedy.

(3) Each of the narrative patterns is associated with a virtual world or typical setting including elements of the natural, conceptual (e.g., concepts of time, space, causality, probability, and relationships).

SELECTED KNOWLEDGE TO BE DEVELOPED - (1) Narrative pattern of romance
(2) The typical characters of romance
(3) The typical settings of romance

EXPECTED READINESS

(1) Narrative patterns - patterns of plot - recurrent narrative

The child tells stories of real and imagined experiences.

The child hears stories of real and imagined experiences told by his teacher and classmates.

The child dramatizes stories of real and imaged experiences.

The child develops understanding of patterns of plot.

The child begins to develop an understanding of plot as a sequence of events causally related.

The child compares stories with similar plots; contrasts stories

The child develops an understanding of repetitive features of stories and narrative poems.

The child sees picture books, films, filmstrips and hears recordings of works studied.

The child begins to classify stories with similar plots (e.g., happy endings, marvelous adventure, realistic adventure, natural, supernatural).

The child begins to develop concept of recurrent narrative in stories.

The child hears, reads, and studies works from each of the following (examples are given) -

1. Folk tale	1. Mother Holle
2. Myth	2. Daedalus and Icarus
3. Fable	3. The Musicians of Breman
4. Modern story	4. The Courage of Sarah Noble
5. Narrative poem	5. Let's Build a Railroad - Ruth C. Seeger
6. Drama	6. Dramatizations of selections studied

(2) Recurrent character types

The child participates in imitation and dramatization of fictional characters translated into familiar and original experiences

The child develops the ability to recognize characters in a story by verbal, pictorial, and dramatic presentations of fictional characters in selection heard and studied.

The child participates in play with costumes and properties associated with characters in selections studied.

The child sees picture books, films, filmstrips and hears recordings of selections studied.

The child continues to compare similar characters and contrast dissimilar characters in selections studied.

(1) NARRATIVE PATTERN OF ROMANCE

The child tells and hears familiar and original stories with the narrative pattern of romance.

Children hear "Rapundzel" read by their teacher.
Children tell stories similar to "Rapundzel" that they "make up" themselves. This can be a small group activity.
Children make tape recordings of their stories.

The child develops an understanding of the recurrent narrative in stories.

Children discuss the narrative pattern of romance in "Rapundzel" and in their original stories.

The child begins to develop an understanding of the narrative pattern of romance.

Children hear a recording of "Rapundzel". They hear their teacher describe the narrative pattern of the story and they hear her identify the narrative as romance.

The child begins to develop an understanding of the recurrent aspects of the narrative pattern of romance - marvelous adventures, the testing of a young hero, his winning of the heroine from a villain or a monster, and his winning of wealth, power, or wisdom; supernatural, unrealistic, idealistic events.

Children dramatize "Rapundzel". They discuss and identify the marvelous adventure, the testing of the hero, the winning of the heroine, the supernatural events in the story.

The child begins to develop an understanding of the narrative pattern as a variation quest-myth.

Children and their teacher read "Wind in the Willows". They discuss the narrative pattern of romance in the story and relate their discussion to the journey from home into the world and back to security.

The child sees films, filmstrips, and hears recordings of selections studied.

Children hear a recording of "The Tale of Custard the Dragon".
Children see a film of "Charlotte's Web".
Children dramatize "Rapundzel".
Children hear their teacher read "Hiawatha's Fasting".

The child hears, reads, and studies works from the following: narrative, poem, folk tale, myth, fable, modern story, drama.

Narrative poem - The Tale of Custard the Dragon
Folk Tale - Repundzel
Myth - Hiawatha's Fasting
Fable - The Wolf in Sheep's Clothing
Modern story - Charlotte's Web
Drama - Dramatizations of works studied

(2) THE TYPICAL CHARACTERS OF ROMANCE

The child develops the ability to recognize characters in works studied by verbal, pictorial, and dramatic presentations of characters in works studied.

The child begins to classify characters in a variety of selections (e. g., villains, heroes, supporting characters).
The child begins to develop concept of recurrent character types in selections studied.
The child hears, reads, and studies selections from the following (examples are given) -

1. Folk tale	1. Cinderella
2. Myth	2. Clytie
3. Fable	3. Chanticleer and the Fox
4. Modern story	4. Madeline
5. Narrative poem	5. Chanticleer - Katherine Tyman
6. Drama	6. Dramatization of selections studied

(2) Recurrent character types

The child participates in imitation and dramatization of fictional characters translated into familiar and original experiences.
The child develops the ability to recognize characters in a story by verbal, pictorial, and dramatic presentations of fictional characters in selection heard and studied.
The child participates in play with costumes and properties associated with characters in selections studied.
The child sees picture books, films, filmstrips and hears recordings of selections studied.
The child continues to compare similar characters and contrast dissimilar characters in selections studied.
The child begins to classify characters in a variety of selections (e.g., villains, heroes, supporting characters).
The child begins to develop concept of recurrent character types in selections studied.
The child hears, reads, and studies selections from the following (examples are given) -

1. Folk tale	1. Cinderella
2. Myth	2. Clytie
3. Fable	3. Chanticleer and the Fox
4. Modern story	4. Madeline
5. Narrative poem	5. Chanticleer - Katherine Tyman
6. Drama	6. Dramatization of selections studied

(3) Recurrent settings

The child participates in dramatizations of settings in narrative stories and poems heard, read, and studied.
The child develops the ability to relate plot patterns and characters to the kinds of worlds or settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings.
The child sees pictures, dioramas, films, filmstrips, cartoons.
The child continues to compare similar settings and contrast dissimilar settings in selections studied.
The child begins to classify settings in a variety of selections (e.g., pastorial, sinister forests, desert wasteland, flowering trees).
The child begins to develop concept of recurrent settings in selections studied.
The child hears, reads, and studies selections from the following (examples are given) -

1. Folk tale	1. Sleeping Beauty
2. Myth	2. Narcissus
3. Fable	3. The Fox and the Crow
4. Modern story	4. Winnie the Pooh
5. Narrative poem	5. Windy Nights - R. L. Stevenson
6. Drama	6. Dramatizations of selections studied

OBJECTIVES

(1) Narrative Pattern of Romance

The child tells and hears familiar and original stories with the narrative pattern of romance.
The child develops an understanding of the recurrent narrative in stories.
The child begins to develop an understanding of the narrative pattern of romance.
The child begins to develop an understanding of the recurrent aspects of the narrative pattern of romance - marvelous adventures, the testing of a young hero, his winning of the heroine from a villian or monster, and his winning of wealth, power, or wisdom; supernatural, unrealistic, idealistic events.
The child begins to develop an understanding of the narrative pattern as a variation of the quest-myth.

Children mime the characters in "The Wind and the Sun".
Children dramatize "Beauty and the Beast".
Children become the characters in "Homer Price". They make their own costumes of easily available classroom materials.

The child develops the concept of recurrent character types in works heard, read, studied.

Children hear recordings of "Beauty and the Beast" and "Rapundzel". They discuss and compare the heroines and the villains in both stories.

The child begins to develop an understanding of the typical characters of romance as representatives of moral opposites - good and evil, innocence and corruption, the pure hero and heroine, the monster or villain, after a demonic agent, and subsidiary characters who explicitly support or oppose the hero or the mood of the narrative.

Children read "Beauty and the Beast". They identify Beauty, Beast, the father as heroine, hero, subsidiary character. They paint pictures of the heroine, the hero, the villains; the subsidiary character. They write a short composition discribing each painting.

The child sees pictures, films, filmstrips, and hears recordings of works studied.

Children see a filmstrip of "Beauty and the Beast".
Children hear a recording of "The Wind and the Sun".

The child hears, reads, studies works from each of the following: narrative poem, folk tale, myth, fable, modern story, drama.

Narrative poem - A Fairy Went A-Marketing
Folk tale - Beauty and the Beast
Myth - Arachne
Fable - The Wind and the Sun
Modern story - Homer Price
Drama - Dramatization of works studied

(3) THE TYPICAL SETTINGS OF ROMANCE

The child develops the ability to relate the narrative pattern and character types to the kinds of settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings in works studied.

Children become the setting of scenes from "Pinnochio".
Children paint the setting of "The Family Dragon".

The child develops the concept of recurrent settings in literary works heard, read, studied.

Children hear recordings of "Pinnochio", "Rapundzel", "Beauty and the Beast". They paint the settings of each story as they see them. They discuss their paintsings in small groups.

The child begins to develop an understanding of the typical settings of romance as often characterized by the exotic, mysterious, or marvelous, establishing a world in which laws are suspended objects and events organized about the opposing forces of good and evil, and the elements of nature and society infused with supernatural meaning.

Children read " Pinnochio". They discuss (in small groups) the setting in "Pinnochio". They determine whether the setting is supernatural, marvelous.

The child sees pictures, films, filmstrips, dioramas, cartoons.

Children see a film of "Island of the Blue Dolphins".
Children hear their teacher read "The Family Dragon".
Children see a television production of "Pinnochio".
Children see a Little Theater production of "Pinnochio".

The child hears, reads, studies, works from each of the following: narrative poem, folk tale, myth, fable, modern story, drama.

Narrative poem - The Family Dragon
Folk tale - Pinnochio
Myth - Phaeton and the Chariot of the Sun
Fable - The Fox and the Grapes
Modern story - Island of the Blue Dolphins
Drama - Dramatizations of works studied

The child sees films, filmstrips and hears recordings of works studied.

The child hears, reads, and studies works from each of the following (examples are given) -

1. Narrative poem	1. The Tale of Custard the Dragon - O. Nash
2. Folk tale	2. Rapundzel
3. Myth	3. Hiawatha's Fasting
4. Fable	4. The Wolf in Sheep's Clothing
5. Modern story	5. Charlotte's Web
6. Drama	6. Dramatizations of works studied

(2) The Typical Characters of Romance

The child develops the ability to recognize characters in works studied by verbal, pictorial and dramatic presentations of characters in works studied.

The child develops the concept of recurrent character types in works heard, read, studied.

The child begins to develop an understanding of the typical characters of romance as representations of moral opposites - good and evil, innocence and corruption, the pure hero and heroine, the monster or villain, often a demonic agent, and subsidiary characters who explicitly support or oppose the hero or the mood of the narrative.

The child sees pictures, films, filmstrips and hears recordings of works studied.

The child hears, reads, and studies works from each of the following (examples are given) -

1. Narrative poem	1. A Fairy Went a-Marketing - R. Fyleman
2. Folk tale	2. Beauty and the Beast
3. Myth	3. Arachne
4. Fable	4. The Wind and the Sun
5. Modern story	5. Homer Price
6. Drama	6. Dramatizations of works studied

(3) The Typical Settings of Romance

The child develops the ability to relate the narrative pattern and character types of romance to the kinds of settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings in works studied.

The child develops the concept of recurrent settings in literary works heard, read, studied.

The child begins to develop an understanding of the typical settings of romance as often characterized by the exotic, mysterious, or marvelous, establishing a world in which natural laws are suspended, objects and events organized about the opposing forces of good and evil, and the elements of nature and society infused with supernatural meaning.

The child sees pictures, films, filmstrips, dioramas, cartoons.

The child hears, reads, and studies works from each of the following (examples are given) -

1. Narrative poem	1. The Family Dragon - Margaret Widdemer
2. Folk tale	2. Pinnochio
3. Myth	3. Phaeton and the Chariot of the Sun
4. Fable	4. The Fox and the Grapes
5. Modern story	5. Island of the Blue Dolphins
6. Drama	6. Dramatizations of works studied

GRADE FIVE LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF INTERNAL FORMS.

DERIVED GENERALIZATION - Recurrent characteristics of internal forms are narrative patterns, characters, settings.

SELECTED UNDERSTANDING -

(1) The narrative patterns implicit in the quest-myth, derive their significance from movements within a realm of realized desire and freedom (romance) within a realm of frustrated desire and bondage (irony) or from movements between these two realms (tragedy and comedy).

(2) Recurrent characters are defined by their functions as protagonist antagonist, or as secondary figures who support or oppose the protagonist or the mood of the narrative; these functions are reversed between romance and irony and between tragedy and comedy.

(3) Each of the narrative patterns is associated with a virtual world or typical setting including elements of the natural, conceptual (e.g., concepts of time, space, causality, probability, and relationships).

SELECTED KNOWLEDGE TO BE DEVELOPED -

(1) Narrative pattern of comedy
(2) The Typical Characters of Comedy
(3) The Typical Settings of Comedy

EXPECTED READINESS

(1) Narrative pattern of Romance

The child tells and hears familiar and original stories with the narrative pattern of romance.
The child develops an understanding of the recurrent narrative in stories.
The child begins to develop an understanding of the narrative pattern of romance.
The child begins to develop an understanding of the recurrent aspects of the narrative pattern of romance - marvelous adventures, the testing of a young hero, his winning of the heroine from a villain or monster, and his winning of wealth, power, or wisdoem; supernatural, unrealistic, idealistic events.
The child begins to develop an understanding of the narrative pattern as a variation of the quest-myth.
The child sees films, filmstrips and hears recordings of works studied.
The child hears, reads, and studies works from each of the following (examples are given) -

1. Narrative poem	1. The Tale of Custard the Dragon - O. Nash
2. Folk tale	2. Rapundzel
3. Myth	3. Hiawatha's Fasting
4. Fable	4. The Wolf in Sheep's Clothing
5. Modern story	5. Charlotte's Web
6. Drama	6. Dramatizations of works studied

(2) The Typical Characters of Romance

The child develops the ability to recognize characters in works studied by verbal, pictorial and dramatic presentations of characters in works studied.
The child develops the concept of recurrent character types in works heard, read, studied.
The child begins to develop an understanding of the typical characters of romance as representations of moral opposites - good and evil, innocence and corruption, the pure hero and heroine, the monster or villain, often a demonic agent, and subsidiary characters who explicitly support or oppose the hero or the mood of the narrative.
The child sees pictures, films, filmstrips and hears recordings of works studied.

(1) NARRATIVE PATTERN OF COMEDY

The child tells and hears familiar and original stories with the narrative pattern of comedy.

Children hear their teacher tell of an adventure of her own with an animal.
Children tell (in small groups) stories beginning "If I had a pet burro," "If I were a burro . . . ."

The child develops an understanding of the recurrent narrative in stories.

Children tell stories of real adventures they have had. They make tape recordings of their stories. They listen to the tape recordings (in small groups) and discuss their adventures.

The child begins to develop an understanding of the narrative pattern of comedy.

Children hear a recording of "Brighty of Grand Canyon". They hear their teacher discribe the narrative pattern of comedy in the story and they hear the teacher identify the narrative pattern as comedy.

The child begins to develop an understanding of the recurrent aspects of the narrative pattern of comedy - natural adventures, realistic although unexpected events, the triumph of a young society over an older society.

Children read "Brighty of Grand Canyon". In small groups they discuss the realistic adventures of Brighty and the unexpected events that bring about the rescue of Brighty.

The child begins to develop an understanding of the narrative pattern of comedy as a variation of the quest-myth.

Children relate the adventures of Brightyto the journey of the quest-myth.

The child sees pictures, films, filmstrips and hears recordings of works studied.

Children see a filmstrip of "Ceres and Prosperine".
Children hear their teacher read "The Turtle Who Couldn't Stop Talking".
Children hear a recording of "Brighty of Grand Canyon".

The child hears, reads, studies works from the following: drama, narrative poem, folk tale, myth, fable, modern story.

Drama - Dramatizations of works studied.
Negative poem - How we logged katchd in stream.
Folk tale - The Fast Sooner Hound.
Myth - Ceres and Prosperine.
Fable - The Turtle Who Couldn't Stop Talking.
Modern story - Brighty of Grand Canyon.

(2) THE TYPICAL CHARACTERS OF COMEDY

The child develops the ability to recognize characters in works studied by verbal, pictorial, and dramatic presentations of characters in works studied.

The child hears, reads, and studies works from each of the following (examples are given) -

1. Narrative poem	1. A Fairy Went a-Marketing - R. Fyleman
2. Folk tale	2. Beauty and the Beast
3. Myth	3. Arachne
4. Fable	4. The Wind and the Sun
5. Modern story	5. Homer Price
6. Drama	6. Dramatizations of works studied

(3) The Typical Settings of Romance

The child develops the ability to relate the narrative pattern and character types of romance to the kinds of settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings in works studied.

The child develops the concept of recurrent settings in literary works heard, read, studied.

The child begins to develop an understanding of the typical settings of romance as often characterized by the exotic, mysterious, or marvelous, establishing a world in which natural laws are suspended, objects and events organized about the opposing forces of good and evil, and the elements of nature and society infused with supernatural meaning.

The child sees pictures, films, filmstrips, dioramas, cartoons.

The child hears, reads, and studies works from each of the following (examples are given) -

1. Narrative poem	1. The Family Dragon - Margaret Widdemer
2. Folk tale	2. Pinnochio
3. Myth	3. Phaeton and the Chariot of the Sun
4. Fable	4. The Fox and the Grapes
5. Modern story	5. Island of the Blue Dolphins
6. Drama	6. Dramatizations of works studied

OBJECTIVES

(1) Narrative Pattern of Comedy

The child tells and hears familiar and original stories with the narrative pattern of comedy.

The child develops an understanding of the recurrent narrative in stories.

The child begins to develop an understanding of the narrative pattern of comedy.

The child begins to develop an understanding of the recurrent aspects of the narrative pattern of comedy - natural adventures, realistic although unexpected events, the triumph of a young society over an older society.

The child begins to develop an understanding of the narrative pattern of comedy as a variation of the quest-myth.

The child sees pictures, films, filmstrips and hears recordings of works studied.

The child hears, reads, studies works from each of the following (examples are given) -

1. Drama	1. Dramatizations of works studied
2. Folk tale	2. The Fast Sooner Hound
3. Myth	3. Ceres and Prosperine
4. Fable	4. The Turle Who Couldn"t Stop Talking
5. Modern story	5. Brighty of Grand Canyon
6. Narrative poetry	6. How We Logged Katchdin Stream - D. Hoffman

(2) The Typical Characters of Comedy

The child develops the ability to recognize characters in works studied by verbal, pictorial, and dramatic presentations of characters in works studie.

The child develops concept of recurrent character types in works heard, read, studied.

The child begins to develop an understanding of the typical characters of comedy as the protagonist, often a young innocent or self-deprecating hero opposed by a hypocritical self-deceived and older antagonist, and subsidiary characters who support the comic mood as clowns or question it as "realists"; as in romance the hero often wins a pure heroine, but usually through the wiles of a tricky servant or the unexpected dispensation of an older, benevolent figure.

The child sees pictures, films, filmstrips and hears recordings of works studied.

The child hears, reads, studies works from each of the following (examples are given) -

1. Drama	1. Dramatizations of works studied.
2. Folk tale	2. Ol' Paul the Mighty Logger
3. Myth	3. Jason
4. Fable	4. The Poor Man and the Flask of Oil
5. Modern story	5. Dr. George Washington Carver, Scientist
6. Narrative poem	6. The Duck and the Kangaroo - Lear

Children hear their teacher read "The Matchlock Gun". Children dramatize the story. They paint pictures of Edward, Trudie, Gertrude, Teunis, or the widow.

The child develops concept of recurrent characters types in works heard, read, studied.

Children tell stories (in small groups) about present day boys and girls who were called on to be as brave as Edward in"The Matchlock Gun". In small groups, children discuss their heroes and heroines.

The child begins to develop an understanding of the typical characters of comedy as the protagonist, often a young innocent or self-deprecating hero opposed by a hypocritical self-deceived and older antagonist and subsidiary characters who support the comic mood as clowns or question it as "realists"; as in romance the hero often wins a pure heroine, but usually through the wiles of a tricky servant or the unexpected dispensation of an older, benevolent figure.

Children read"The Matchlock Gun". In small groups, they discuss Edward, Trudie, Gertrude, and Edward's killing of the Indians with the matchlock gun.

The child sees picures, films, filmstrips and hears recordings of works studied.

Children hear a recording of "Daniel Boone".
Children see a filmstrip of "Ol' Paul, The Mighty Logger".
Children hear their teacher read "The Crow and the Partridge".

The child hears, reads, studies, works from each of the following: drama, narrative, poems, folk tale, myth, fable, modern story.

Drama - Dramatizations of works studied
Narrative poem - Daniel Boone
Folk Tale - Ol' Paul, The Mighty Logger
Myth - Atalanta's Race
Fable - The Crow and the Partridge
Modern story - The Matchlock Gun

(3) THE TYPICAL SETTINGS OF COMEDY

The child develops the ability to relate the narrative pattern and character types of comedy to the kinds of worlds or settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings in works studied.

Children read "Brighty of the Grand Canyon". They give oral descriptions of the setting of the story. If children have visited the Canyon, they hung pictures to show their classmates.
Children, using polaroid cameras, take pictures that show a setting similar to the one in "The Matchlock Gun".

The child develops the concept of recurrent settings in literary works heard, read, studied.

Children hear their teacher read all or parts of "George Washington Carver, Scientist". They discuss the setting of the story. They compare this setting with the settings of "Brighty of the Grand Canyon" and "The Matchlock Gun".

The child begins to develop an understanding of the typical settings of comedy, often characterized by opposites of nature and society, the organic and the organic and the mechanically, the affirmation of creative and regenerative forces, and a context of a more realistic and common world in which the supernatural has little or no role.

Children paint picures of the settings of "Brighty of the Grand Canyon" and "The Matchlock Gun". In small groups, they discuss their paintings.

The child sees pictures, films, filmstrips, dioramas, cartoons

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Children hear a recording of "The Duck and the Kangaroo".
Children see a cartoon of "Pecos Bill".
Children hear their teacher read "Jason".
Children see a filmstrip of "The Poor Man and The Flask of Oil".

The child hears, reads, studies works from each of the following: drama, narrative, poem, folk tale, myth, fable, modern story.

Drama - dramatizations of selections studied
Narrative poem - The Duck and The Kangaroo
Folk tale - Pecos Bill
Myth - Jason
Fable - The Poor Man and The Flask of Oil
Modern story - Dr. George Washington Carver, Scientist.

GRADE SIX LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF INTERNAL FORMS.

DERIVED GENREALIZATION- Recurrent characteristics of internal forms are narrative patterns, characters, settings.

SELECTED UNDERSTANDING- (1) The narrative patterns implicit in the quest-myth, derive their significance from movements within a realm of relized desire and freedom (romance) within a realm of frustrated desire and bondage (irony) or from movements between these two realms (tragedy and comedy).

(2) Recurrent characters are defined by their functions as protagonist antagonist, or as secondary figures who support or oppose the protagonist or the mood of the narrative; these functions are reversed between romance and irony and between tragedy and comedy.

(3) Each of the narrative patterns is associated with a virtual world or typical setting including elements of the natural, conceptual (e.g., concepts of time, space, causality, probability, and relationships).

SELECTED KNOWLEDGE TO BE DEVELOPED - (1) Distinctions between the narrative patterns of comedy and romance

(2) The typical characters of comedy and romance

(3) The typical settings of comedy and romance

EXPECTED READINESS

(1) Narrative Pattern of Comedy

The child tells and hears familiar and original stories with the narrative pattern of comedy.

The child develops an understanding of the recurrent narrative in stories.

The child begins to develop an understanding of the narrative pattern of comedy.

The child begins to develop an understanding of the recurrent aspects of the narrative pattern of comedy - natural adventures, realistic although unexpected events, the triumph of a young society over an older society.

The child begins to develop an understanding of the narrative pattern of comedy as a variation of the quest-myth.

The child sees pictures, films, filmstrips and hears recordings of works studied.

The child hears, reads, studies works from each of the following (examples are given) -

1. Drama	1. Dramatizations of works studied
2. Folk tale	2. The Fast Sooner Hound
3. Myth	3. Ceres and Prosperine
4. Fable	4. The Turle Who Couldn't Stop Talking
5. Modern story	5. Brighty of Grand Canyon
6. Narrative poetry	6. How We Logged Katchdin Stream - D. Hoffman

(2) The Typical Characters of Comedy

The child develops the ability to recognize characters in works studied by verbal, pictorial, and dramatic presentations of characters in works studied.

The child develops concept of recurrent character types in works heard, read, studied.

The child begins to develop an understanding of the typical characters of comedy as the protagonist, often a young innocent or self-deprecating hero opposed by a hypocritical self-deceived and older antagonist, and subsidiary characters who support the comic mood as clowns or question it as "realists"; as in romance the hero often wins a pure heroine, but ususally through the wiles of a tricky servant or the unexpected dispensation of an older, benevolent figure.

The child sees pictures, films, filmstrips and hears recordings of works studied.

The child hears, reads, studies works from each of the following (examples are given) -

LEARNING EXPERIENCES

(1) DISTINCTIONS BETWEEN THE NARRATIVE PATTERNS OF COMEDY AND ROMANCE

The child tells and hears familiar and original stories of the narrative patterns of comedy and romance.

Children hear "The Seven Voyages of Sinbad". They (in several groups) discuss on Eighth Voyage of Sindbad. Then children writes the Eighth Voyage as romance and then as comedy. They dramatize their stories. (This is a small group activity)

The child develops an understanding of the recurrent narrative in stories.

Children hear their teacher read "Wind in the Willows". They discuss the narrative pattern of the story, comparing it with other stories studied.
Children read "The Secret of the Andes". They discuss the narrative pattern of the story.

The child develops an understanding of the narrative patterns of comedy and romance and the recurrent characteristics of the narratives.

Children see films of "King Arthur and His Noble Knights". They discuss the story and determine which the narrative patterns is romance or comedy.
Children hear a recording of "The Seven Voyages of Sindbad". They determine whether the narrative patterns is romance or comedy.

The child begins to develop an understanding of the distinction between the narrative patterns of romance and comedy, e.g., the emphasis upon the natural in comedy, supernatural in romance.

Children hear a recording of "King Arthur and His Noble Knight".
Children read "Secret of the Andes".

The child sees films, filmstrips and hears recordings of works studied.

Children see a film of "The Seven Voyages of Sindbad".
Children hear a recording of "Waltzing Matilda"; they sing "Waltzing Matilda".
Children see a filmstrip of "The Wind in the Willows".

The child hears, reads, studies works from each of the following: drama, narrative poem, folk tale, myth, fable, modern story.

Drama - Dramatizations of works studied
Narrative Poem - Waltzing Matilda
Folk tale - The Seven Voyages of Sindbad
Myth - King Arthur and His Noble Knights
Fable - The Wind in the Willows
Modern Story - Secret of the Andes

(2) THE TYPICAL CHARACTERS OF COMEDY AND ROMANCE

The child develops the ability to recognize characters in works studied by verbal, pictorial, and dramatic presentations of characters in work studied.

1. Drama	1. Dramatizations of works studied.
2. Folk tale	2. Ol' Paul the Mighty Logger
3. Myth	3. Jason
4. Fable	4. The Poor Man and the Flask of Oil
5. Modern story	5. Dr. George Washington Carver, Scientist
6. Narative poem	6. The Duck and the Kangaroo - Lear

(3) The Typical Settings of Comedy

The child develops the ability to relate the narrative pattern and character types of comedy to the kinds of worlds or settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings in works studied.

Children read "Brighty of the Grand Cayon". They give oral descriptions of the setting of the story. If children have visited the Canyon, they hung pictures to show their classmates.

Children, using polaroid cameras, take pictures that show a setting similar to the one in "The Matchlock Gun".

The child develops the concept of recurrent settings in literary works heard, read, studied.

Children hear their teacher read all or parts of "George Washington Carver, Scientist". They discuss the setting of the story. They compare this setting with the settings of "Brighty of the Grand Canyon" and "The Matchlock Gun".

The child begins to develop an understanding of the typical settings of comedy, often characterized by opposites of nature and society, the organic and the organic and the mechanically, the affirmation of creative and regenerative forces, and a context of a more realistic and common world in which the supernatural has little or no role

Children paint picures of the settings of "Brighty of the Grand Canyon" and "The Matchlock Gun". In small groups, they discuss their paintings.

The child sees pictures, films, filmstrips, dioramas, cartoons

Children hear a recording of "The Duck and the Kangaroo".

Children see a cartoon of "Pecos Bill".

Children hear their teacher read "Jason".

Children see a filmstrip of "The Poor Man and The Flask of Oil".

The child hears, reads, studies works from each of the following: drama, narrative, poem, folk tale, myth, fable, modern story.

Drama - dramatizations of selections studied
Narrative poem - The Duck and The Kangaroo
Folk tale - Pecos Bill
Myth _ Jason
Fable - The Poor Man and The Flask of Oil
Modern story - Dr. George Washington Carver, Scientist.

OBJECTIVES

(1) Distinctions Between The Narrative Patterns of Comedy and Romance

The child tells and hears familiar and original stories with the narrative patterns of romance and comedy.

The child develops an understanding of the recurrent narrative in stories.

The child develops an understanding of the narrative patterns of comedy and romance and the recurrent characteristics of the narratives.

The child begins to develop an understanding of the distinctions between the narrative patterns of comedy and romance, e.g., the emphasis upon the natural in comedy, supernatural in romance.

The child sees films, filmstrips and hears recordings of works studied.

The child hears, reads, and studies works from each of the following (examples are given)

1. Drama	1. Dramatizations of works studied
2. Narrative Poem	2. Waltzing Matilda
3. Folk Tale	3. The Seven Voyages of Sinbad
4. Myth	4. King Arthur and the Noble Knights
5. Fable	5. The Wind in the Willows
6. Modern Stories	6. Secret of the Andes

(2) The Typical Characters of Comedy and Romance

The child develops the ability to recognize characters in works studied by verbal, pictorial, and dramatic presentations of characters in works studied.

The child develops the concept of recurrent character types in works heard, read, studied.

The child develops an understanding of the typical characters of comedy and romance.

The child sees films, filmstrips and hears recordings of works studied.

The child begins to develop an understanding of methods of characterization - dialogue, action, commentary.

Children hear recordings of "Robin Hood and Allan A Dale" and "The Merry Adventures of Robin Hood". They dramatize selections from these works.
Children hear their teacher read "A Wrinkle in Time". They discuss Meg, Charles, Mrs. Whatsit, Mrs. Who, Mrs. Which, Calvin. Children improvise situations, pretending to be any two of the characters.

The child develops the concept of recurrent character type in works heard, read, studied.

Children compare Meg, Calvin, and Charles with Cuisi.
Children compare Robin Hood, The Swagman, Sindbad.

The child develops an understanding of the typical characters of comedy and romance.

Children contrast Robin Hood and the Sheriff of Nottingham.
Children contrast Cuisi and The Inca Lady in Cusco.

The child sees films, filmstrips and hears recordings of works studied.

Children see a film of "Robin Hood and His Merry Men".
Children hear a recording of "The Tiger's Whiskers".
Children hear their teacher read "A Wrinkle in Time".

The child begins to develop an understanding of methods of characterization - dialogue, action, commentary.

Children reads a dialogue between Mole and Rat. They dramalize the dialogue.
Children read the beginning of "A Wrinkle in Time". They then describe Meg.
Children read "The Merry Adventures of Robin Hood". They discuss Robin's Adventures.

The child begins to develop an understanding of the relationships between characters and actions.

Children paint a series of pictures of Robin Hood and his adventures. They describe (verbally) their pictures.
Children paint a series of pictures of Mole. They describe (verbally) their pictures.

The child hears, reads, studies works from each of the following: drama, narrative poems, folk tale, myth, fable, modern story.

Drama - dramatizations of works studied
Narrative Poem - Robin Hood and Allan A Dale
Folk tale - The Tiger's Whiskers
Myth - The Merry Adventures of Robin Hood
Fable - The Wind in the Willows
Modern Story - A Wrinkle in Time

(3) THE TYPICAL SETTINGS OF COMEDY AND ROMANCE

The child develops the ability to relate the narrative patterns and character types of comedy and romance to the kinds of settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings in works studied.

Children, using polaroid cameras, take pictures of the settings of "Tom Sawyer". They arrange their pictures in sequence and tell the story, using their pictures to illustrate their felling of the story.

The child begins to develop an understanding of the relationships between characters and actions.
The child hears, reads, studies works from each of the following (examples are given) -

1. Drama	1. Dramatizations of works studied
2. Narrative Poem	2. Robin Hood and Allan A Dale
3. Folk Tale	3. The Tiger's Whiskers - Courtlander
4. Myth	4. The Merry Adventures of Robin Hood
5. Fable	5. The Wind in the Willows
6. Modern Story	6. A Wrinkle in Time

(3) The Typical Settings of Comedy and Romance

The child develops the ability to relate the narrative patterns and character types of comedy and romance to the kinds of settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings in works studied.
The child develops the concept of recurrent settings in works heard, read, studied.
The child develops the understanding of the typical settings in comedy and romance.
The child sees pictures, films, filmstrips, dioramas, cartoons.
The child hears, reads, and studies works from each of the following (examples are given) -

1. Drama	1. Dramatizations of Works studied
2. Narrative Poetry	2. Get Up and Bar The Door
3. Folk Tale	3. The Elephant's Bathtub - Carpenter
4. Myth	4. The Children of Odin
5. Fable	5. The Wind in the Willows
6. Modern Story	6. The Adventures of Tom Sawyer

The child develops the concept of recurrent settings in works heard, read, studied.

Children compare the settings of "Tom Sawyer" and "Secret of the Andes".
Children compare the setting of "Robin Hood and His Merry Men" and "King Arthur and His Knights".

The child develops the understanding of the typical settings in comedy and romance.

Children paint settings for comedy ("Tom Sawyer").
Children dramatize settings for romance ("The Children of Odin").

The child sees pictures, films, filmstrips, dioramas, cartoons

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Children see a filmstrip of "The Children of Odin".
Children see a film of "Tom Sawyer".
Children hear a recording of "The Elephant's Bathtub".
Children hear their teacher read "Get Up and Bar The Door".

The child hears, reads, studies works from each of the following: drama, narrative poem, folk tale, myth, fable, modern story.

Drama - Dramatizations of works studied
Narrative poem - Get Up and Bar The Door
Folk tale - The Elephant's Bathtub
Myth - The Children of Odin
Fable - The Wind in the Willows
Modern Story - The adventures of Tom Sawyer

GRADE SEVEN LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF INTERNAL FORMS.

DERIVED GENERALIZATION - Recurrent characteristics of internal forms are narrative patterns, characters, settings.

SELECTED UNDERSTANDING-
(1) The narrative patterns implicit in the quest-myth, derive their significance from movements within a realm of relized desire and freedom (romance) within a realm of frustrated desire and bondage (irony) or from movements between these two realms (tragedy and comedy).
(2) Recurrent characters are defined by their functions as protagonist antagonist, or as secondary figures who support or oppose the protagonist or the mood of the narrative; these functions are reversed between romance and irony and between tragedy and comedy.
(3) Each of the narrative patterns is associated with a virtual world or typical setting including elements of the natural, conceptual (e.g., concepts of time, space, causality, probability, and relationships).

SELECTED KNOWLEDGE TO BE DEVELOPED _
(1) Narrative pattern of tragedy; distinctions between narrative patterns of tragedy and comedy.
(2) The typical characters of tragedy relationships between characters and action.
(3) The typical settings of tragedy.

EXPECTED READINESS

(1) Distinctions Between the Narrative Patterns of Comedy and Romance

The student tells and hears familiar and original stories with the narrative patterns of romance and comedy.
The student develops an understanding of the recurrent narrative in stories.
The student develops an understanding of the narrative patterns of comedy and romance and the recurrent characteristics of the narratives.
The student begins to develop an understanding of the distinctions between the narrative patterns of comedy and romance, e.g., the emphasis upon the natural in comedy, supernatural in romance.
The student sees films, filmstrips and hears recordings of works studied.
The student hears, reads, and studies works from each of the following (examples are given)

1. Drama	1. Dramatizations of works studied
2. Narrative Poem	2. Waltzing Matilda
3. Folk Tale	3. The Seven Voyages of Sinbad
4. Myth	4. King Arthur and the Noble Knights
5. Fable	5. The Wind in the Willows
6. Modern Stories	6. Secret of the Andes

(2) The Typical Characters of Comedy and Romance

The student develops the ability to recognize characters in works studied by verbal, pictorial, and dramatic presentations of characters in works studied.
The student develops the concept of recurrent character types in works heard, read, studied.
The student develops an understanding of the typical characters of comedy and romance.
The student sees films, filmstrips and hears recordings of works studied.
The student begins to develop an understanding of methods of characterization - dialogue, action, commentary.
The students begins to develop an understanding of the relationships between characters and actions.
The students hears, reads, studies works from each of the following (examples are given)-

1. Drama	1. Dramatizations of works studied
2. Narrative Poem	2. Robin Hood and Allan A Dale
3. Folk Tale	3. The Tiger's Whiskers - Courtlander
4. Myth	4. The Merry Adventures of Robin Hood
5. Fable	5. The Wind in The Willows
6. Modern Story	6. A Wrinkle in Time

(1) NARRATIVE PATTERN OF TRAGEDY; DISTINCTIONS BETWEEN NARRATIVE PATTERNS OF TRAGEDY AND COMEDY

The student tells and hears familiar and original stories with the narrative pattern of tragedy.

Students, working in small groups, improvise stories with the narrative pattern of tragedy. They paint pictures of their improvised tragedy, labeling the pictures. They make an exhibit of their pictures.

The student develops the understanding of the recurrent narrative in a story.

Students tell original stories with the narrative pattern of tragedy. Students dramatize their stories. They paint picture of their stories.

The student begins to develop an understanding of the narrative pattern of tragedy.

Students hear their teacher read "The Scarlet Ibis". They hear the teacher describe the narrative pattern of the story and refer to the pattern as tragedy.

The student begins to develop an understanding of the recurrent aspects of the narrative pattern of tragedy - the central character's movement from freedon to bondage, upsetting of some law or fate by the hero's initial actions and its reaffirmation through his suffering, the tragic movement towards death and exclusion from society, the dying god, sacrifice, the isolation of the hero.

Students hear a recording of "Young Lochinvar". They discuss (in small groups) the narrative pattern of tragedy in the poem. Students dramatize the poem. Students paint pictures of Lochnvar's movement from freedom to bondage.

Students read "The Scarlet Ibis". In small groups, they discuss the narrative pattern of tragedy in the story.

Students dramatize the story.

Students paint pictures of the narrative pattern of the story.

The student begins to develop an understanding of the narrative pattern of tragedy as an element of the quest-myth.

Students hear their teacher read "The Song of Roland". They then read "The Song of Roland". They discuss (in small groups) the narrative pattern in the story and relate the pattern to the quest-myth.

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of the works studied.

Students see a film of "The Song of Roland".

Students hear a recording of "The Valiant".

Students hear their teacher read "Young Lochinvar".

The student develops an understanding of the distinctions between the narrative patterns of tragedy and comedy, e.g., the emphasis on evil fate, affirmation of moral and social laws and destiny in tragedy; the emphasis as good fortune, unexpected luck, human ingenuity in comedy.

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(3) The Typical Settings of Comedy and Romance

The student develops the ability to relate the narrative patterns and character types of comedy and romance to the kinds of settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings in works studied.

The student develops the concept of recurrent settings in works heard, read, studied.

The student develops the understandings of the typical settings in comedy and romance.

The student sees pictures, films, filmstrips, dioramas, cartoons.

The student hears, reads, and studies works from each of the following (examples are given) -

1. Drama	1. Dramatizations of Works Studied
2. Narrative Poetry	2. Get Up and Bar The Door
3. Folk Tale	3. The Elephant's Bathtub - Carpenter
4. Myth	4. The Children of Odin
5. Fable	5. The Wind in The Willows
6. Modern Story	6. The Adventures of Tom Sawyer

OBJECTIVES

(1) Narrative Pattern of Tragedy; Distinctions Between Narrative Patterns of Tragedy and Comedy

The student tells and hears familiar and original stories with the narrative pattern of tragedy.

The Student develops the understanding of the recurrent narrative in a story.

The student begins to develop an understanding of the narrative pattern of tragedy.

The student begins to develop an understanding of the recurrent aspects of the narrative patterns of tragedy - the central character's movement from freedom to bondage, upsetting of some law or fate by the hero's initial actions and its reaffirmation through his suffering, the tragic movement towards death and exclusion from society, the dying god, sacrifice, the isolation of the hero.

The student begins to develop an understanding of the narrative pattern of tragedy as a variation of the quest-myth.

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

The student begins to develop an understanding of the distinctions between the narrative patterns of tragedy and comedy, e.g., the emphasis on evil fate, affirmation of moral and social laws and destiny in tragedy; the emphasis on good fortune, unexpected luck, human ingenuity in comedy.

The student hears, reads, studies works from each of the following (examples are given)-

1. Drama	1. The Valiant
2. Narrative Poem	2. Young Lochinvar
3. Folk Tale	3. The Cow-Tail Switch
4. Myth	4. The Song of Roland
5. Fable	5. The Wolf in Sheep's Clothing
6. Short Story	6. The Scarlet Ibis
7. Novel	7. Otto of the Silver Hand

(2) The Typical Characters of Tragedy; Relationships Between Characters and Action

The student identifies characters in works studied by verbal, pictorial, and dramatic presentations.

The student develops concept of recurrent character types in works studied.

The student begins to develop an understanding of the typical characters of tragedy as the protagonist, often flawed yet admirable, who is deceived by himself or by his antagonist (some law, fate, a human agent who comprehends that fate); as the subsidiary characters who support the tragic mood as victims or question it - as in comedy - as "realists."

The student sees pictures, films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

The student develops an understanding of the ways in which certain actions are related to aspects of the character and his motives.

The student hears, reads, studies works from each of the following (examples are given)-

1. Drama	1. The Valiant
2. Narrative Poem	2. The Highwayman
3. Folk tale	3. The Fire on the Mountain
4. Myth	4. Beowulf
5. Fable	5. The Lion and the Wily Rabbit
6. Short story	6. The Man Without a Country
7. Novel	7. Otto of the Silver Hand

Students see a recording of "Brighty of the Grand Canyon" and a recording of "The Scarlet Ibis". In small groups they discuss the events of the two stories and compare and contrast the narrative patterns ("Brighty of the Grand Canyon" - Comedy; "The Scarlet Ibis" - tragedy).
Students dramatize the two stories.
Students paint pictures, illustrating the narrative patterns.

The student hears, reads, studies works from each of the following: drama, narrative poem, folk tale, myth, fable, short story, novel.

Drama - The Valiant
Narrative poem - Young Lochinvar
Folk tale - The Cow-Tail Switch
Myth - The Song of Roland
Fable - The Wolf in Sheep's Clothing
Short story - The Scarlet Ibis
Novel - Otto of the Silver Hand

(2) THE TYPICAL CHARACTERS OF TRAGEDY; RELATIONSHIPS BETWEEN CHARACTERS AND ACTION

The student identifies characters in works studied by verbal, pictorial, and dramatic presentations.

Students hear a recording of "The Highwayman". They dramatize the poem and then they paint pictures of the characters in the story.

The student develops the concept of recurrent character types in works studied.

Students read "The Highwayman". They hear a recording of "Beowulf" and they also read "Beowulf". They discuss (in small groups) the protagonists of the two stories; they discuss the Antagonist and the subsidiary characters.

The student begins to develop an understanding of the typical characters of tragedy as the protagonist, often flawed yet admirable, who is deceived by himself or by his antagonist (some law, fate, a human agent who comprehends that fate); as the subsidiary characters who support the tragic mood as victims or question it - as in comedy - as "realists".

Students hear a recording of "The Valiant", They read the drama and then they perform the drama. They discuss the characters of the play - the warden, the priest, James Dyke, and students become these characters.

The student sees pictures, films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

Students see a film of "The Man Without a Country".
Students hear a recording of "The Fire on the Mountain".
Students see a little theater production of "The Valiant".

The student develops an understanding of the ways in which certain actions are related to aspects of the character and his actions.

Students read "Beowulf". In small groups, they discuss the characters of the myth. They role-play the characters; they name the characters. They paint pictures of the action performed by Beowulf.

The student hears, reads, studies works from the following: drama, narrative poem, folk tale, myth, fable, short story, novel.

(3) The Typical Settings of Tragedy

The student develops the ability to relate the narrative pattern and character types of tragedy to the kinds of settings in which they are likely to occur by verbal, pictorial, and dramatic reporesentations of settings in works studied.

The student develops the concept of recurrent settings in works studied.

The student begins to develop an understanding of the typical settings of tragedy (contrasted with that of comedy), often characterized by the articulation of the world and events within some law, fate, or divine order momentarily upset and then reestablished; the context is usually a social order - a court, a city, or a state represented by the tragic hero as a leader or scape-goat, and reflecting the organizing concepts of form, balance, and equilibrium transcending the individual.

The student sees pictures, films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

The student hears, reads, studies works from each of the following (examples are given)-

1.	Drama	1.	The Valiant
2.	Narrative Poem	2.	Ballad of the Harp Weaver
3.	Folk Tale	3.	The Cow-Tail Switch
4.	Myth	4.	Beowulf
5.	Fable	5.	The Hermit and the Mouse
6.	Short Story	6.	Old Nell
7.	Novel	7.	The Yearling

Drama - The Valiant
Narrative Poem - The Highwayman
Folk tale - The Fire on the Mountain
Myth - Beowulf
Fable - The Lion and the Wily Rabbit
Short story - The Man Without a Country
Novel - Otto of the Silver Hand

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(3) THE TYPICAL SETTINGS OF TRAGEDY

The student develops the ability to relate the narrative pattern of tragedy to the kinds of settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings in works studied.

Students dramatize "Beowulf".
Students become parts of the settings.
Students hear a recording of "Old Nell". They dramatize the story using polaroid cameras, they take pictures of settings that might be used in "Old Nell". They make studies of their pictures, tape recordings of the dramatize then develop a kind of movie.

The student develops the concept of recurrent settings in works studied.

Students read "The Scarlet Ibis" and "Old Nell". They discuss (in small groups) the settings of the two stories.

The student begins to develop an understanding of the typical settings of tragedy (contrasted with that of comedy), often characterized by the articulation of the world and events within some law, fate, or divine order momentarily upset and then re-established; the context is usually a social order - a court, a city, or a state represented by the tragic hero as a leader or scape-goat, and reflecting the organizing concepts of form balance, and equilibrium transcending the individual.

Students read "The Valiant". They discuss the setting of the scenes with emphasis on the early scene with the warden, the rainy night and its relation to narrative pattern of tragedy.
Students hear their teacher read "Ballad of the Harp Weaver". They discuss the poverty of the poemand the relation of the poverty to the narrative patterns.

The student sees pictures, films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

Students see a film of "The Yearling".
Students hear their teacher read "The Hermit and the Mouse".
Students hear a recording of the Cow-Tail Switch".
Students hear a dramatization of "Old Nell".

The students hears, reads, studies works from the following: drama, narrative poem, folk tale, myth, fable, short story, novel.

Drama - The Valiant
Narrative poem - Ballad of the Harp Weaver
Folk tale - The Cow-Tail Switch
Myth - Beowulf
Fable - The Hermit and the Mouse
Short story - Old Nell
Novel - The Yearling

GRADE EIGHT LEVEL

UNDERLYING PRINCIPLE - Literature Derives Significance From Recurrent Characteristics of Internal Forms.

DERIVED GENERALIZATION- Recurrent Characteristics of Internal Forms are Narrative Patterns, Characters, Settings.

SELECTED UNDERSTANDING -
(1) The narrative patterns implicit in the quest-myth, derive their significance from movements within a realm of realized desire and freedom (romance) within a realm of frustrated desire and bondage (irony) or from movements between these two realms (tragedy and comedy).
(2) Recurrent characters are defined by their functions as protagonist antagonist, or as secondary figures who support or oppose the protagonist or the mood of the narrative; these functions are reversed between romance and irony and between tragedy and comedy.
(3) Each of the narrative patterns is associated with a virtual world or typical setting including elements of the natural, conceptual (e.g., concepts of time, space, causality, probability, and relationships).

SELECTED KNOWLEDGE TO BE DEVELOPED -
(1) The narrative pattern of irony; distinctions between the narrative patterns of tragedy and irony.
(2) The typical characters of irony; relationships between characters and action.
(3) The typical settings of irony.

EXPECTED READINESS

(1) Narrative Pattern of Tragedy; Distinctions Between Narrative Patterns of Tragedy and Comedy

The student tells and hears familiar and original stories with the narrative pattern of tragedy.

The student develops the understanding of the recurrent narrative in a story.

The student begins to develop an understanding of the narrative pattern of tragedy.

The student begins to develop an understanding of the recurrent aspects of the narrative patterns of tragedy - the central character's movement from freedom to bondage, upsetting of some law or fate by the hero's initial actions and its reaffirmation through his suffering, the tragic movement towards death and exclusion from society, the dying god, sacrifice, the isolation of the hero.

The student begins to develop an understanding of the narrative pattern of tragedy as a variation of the quest-myth.

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

The student begins to develop an understanding of the distinctions between the narrative patterns of tragedy and comedy, e.g., the emphasis on evil fate, affirmation of moral and social laws and destiny in tragedy; the emphasis on good fortune, unexpected luck, human ingenuity in comedy.

The student hears, reads, studies works from each of the following (examples are given)

1. Drama	1. The Valiant
2. Narrative Poem	2. Young Lochinvar
3. Folk Tale	3. The Cow-Tail Switch
4. Myth	4. The Song of Roland
5. Fable	5. The Wolf in Sheep's Clothing
6. Short Story	6. The Scarlet Ibis
7. Novel	7. Otto of the Silver Hand

(2) The Typical Characters of Tragedy; Relationships Between Characters and Action

The student identifies characters in works studied by verbal, pictorial, and dramatic presentations.

The student develops concept of recurrent character types in works studied.

The student begins to develop an understanding of the typical characters of tragedy as the protagonist, often flawed yet admirable, who is deceived by himself or by his antagonist (some law, fate, a human agent who comprehends that fate); as the subsidiary characters who support the tragic mood as victims or question it - as in comedy - as "realists".

The student sees pictures, films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

The student develops an understanding of the ways in which certain actions are related to aspects of the character and his motives.

(1) THE NARRATIVE PATTERN OF IRONY; DISTINCTIONS BETWEEN THE NARRATIVE PATTERNS OF TRAGEDY AND IRONY

The student tells and hears familiar and original stories with the narrative pattern of irony.

Students hear a recording of "The Open Window". They retell the story, making tape recordings of their retelling; they listen to their recordings.
Students tell original stories with the narrative pattern of irony, working in small groups to make one story for the group.
Students dramatize their stories.

The student develops the understanding of the recurrent narrative in a story.

Students hear recordings of "Sorry, Wrong Number" and "The Open Window". They discuss (in small groups) the narrative patterns of irony in the two works.

The student begins to develop an understanding of the narrative pattern of irony.

Students read "Sorry, Wrong Number". They produce the drama; making all costumes and settings out of easily available material of the classroom.

The student begins to develop an understanding of the recurrent aspects of the narrative pattern of irony - the parody or inversion of the elements of the narrative pattern of romance, the unheroic character on the pointless quest, his loss of freedom and menaingless suffering.

Students paint pictures of the scenes in "Sorry, Wrong Number". They arrange their paintings in sequence and discuss the paintings.

The student begins to develop an understanding of the narrative pattern of irony as an element of the quest-myth.

Students hear a recording of "What Happened to Charles". They then read "What Happened to Charles" and discuss the narrative pattern of irony in the fable, relating it to the quest-myth.

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

Students see a television production or stage production of "Sorry, Wrong Number". Students hears a recording of "What Happened to Charles".

The student begins to develop an understanding of the distinction between the narrative patterns of irony and tragedy, e.g., the emphasis on meaningless suffering and the degradation of mankind in irony; the emphasis on the affirmative aspects of human suffering by including it in some broken law, the reconciliation of humanity to suffering by including it in some high law - destiny, moral or social law - and the elevation of mankind in tragedy.

Students read "The Open Window"; they re-read "The Man Without A Country". In small groups, they discuss the narrative pattern of irony in "The Open Window" and the narrative pattern of tragedy in "The Man Without a Country".

The student hears, reads, studies works from each of the following (examples are given)

1.	Drama	1.	The Valiant
2.	Narrative Poem	2.	The Highwayman
3.	Folk tale	3.	The Fire on the Mountain
4.	Myth	4.	Beowulf
5.	Fable	5.	The Lion and the Wily Rabbit
6.	Short story	6.	The Man Without a Country
7.	Novel	7.	Otto of the Silver Hand

(3) The Typical Settings of Tragedy

The student develops the ability to relate the narrative pattern and character types of tragedy to the kinds of settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings in works studied.

The student develops the concept of recurrent settings in works studied.

The student begins to develop an understanding of the typical settings of tragedy (contrasted with that of comedy), often characterized by the articulation of the world and events within some law, fate, or divine order momentarily upset and then reestablished; the context is usually a social order - a court, a city, or a state represented by the tragic hero as a leader or scape-goat, and reflecting the organizing concepts of form, balance, and equilibrium transcending the individual.

The student sees pictures, films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

The student hears, reads, studies works from each of the following (examples are given)

1.	Drama	1.	The Valiant
2.	Narrative Poem	2.	Ballad of the Harp Weaver
3.	Folk Tale	3.	The Cow-Tail Switch
4.	Myth	4.	Beowulf
5.	Fable	5.	The Hermit and the Mouse
6.	Short Story	6.	Old Nell
7.	Novel	7.	The Yearling

OBJECTIVES

(1) The narrative pattern of irony; distinctions between the narrative patterns of tragedy and irony

The student tells and hears familiar and original stories with the narrative pattern of irony.

The student develops the understanding of the recurrent narrative in a story.

The student begins to develop an understanding of the narrative pattern of irony.

The student begins to develop an understanding of the recurrent aspects of the narrative pattern of irony - the parody or inversion of the elements of the narrative pattern of romance, the unheroic character on the pointless quest, his loss of freedom and menaingless suffering.

The student begins to develop an understanding of the narrative pattern of irony as a variation of the quest-myth.

The student sees films, filmstrips, dramatic productions on stage or television and hears recordings of works studied.

The student begins to develop an understanding of the distinctions between the narrative patterns of irony and tragedy, e.g., the emphasis on menaingless suffering and the degradation of mankind in irony; the emphasis on the affirmative aspects of human suffering by including it in some broken law, the reconciliation of humanity to suffering by including it in some higher law - destiny, moral or social law - and the elevation of mankind in tragedy.

The student hears, reads, studies works from each of the following (examples are given)

1.	Folk tale	1.	The Adventures of Rama
2.	Myth	2.	The Iliad of Homer
3.	Fable	3.	What Happened to Charles - J. Thurber
4.	Short story	4.	The Open Window - Saki
5.	Novel	5.	The Light In the Forest - Richter
6.	Narrative Poem	6.	The Ballad of East and West - Kipling
7.	Drama	7.	Sorry, Wrong Number - L. Fletcher

(2) The Typical characters of irony; relationships between characters and action

The student identifies characters in works studied by verbal, pictorial, and dramatic presentations

The student develops concepts of recurrent character types in works studied.

The student begins to develop an understanding that the typical characters of irony are inversions or opposites of those in romance.

The student begins to develop an understanding of the typical characters of irony as the ineffectual anti-hero, the anti-feminine heroine, the triumphant villian, and subsidiary characters who, by their ambiguity, support the mood of irony.

The student hears, reads, studies works from each of the following: drama, narrative poem, folk tale, myth, fable, short story, novel

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Drama - Sorry, Wrong Number
Narrative poem - The Ballad of East and West
Folk tale - The Adventures of Rama
Myth - The Iliad of Homer
Fable - What Happened to Charles
Short stories - The Open Window
Novel - The Light in the Forest

(2) THE TYPICAL CHARACTERS OF IRONY; RELATIONSHIPS BETWEEN CHARACTERS AND ACTION

The student identifies characters in works studied by verbal, pictorial, and dramatic presentations.

Students read "What Happened to Charles". They describe the characters - the duck, the wise owl....
Students dramatize the fable. They paint pictures of the characters.

The student develops concepts of recurrent character types in works studied.

Students hear a recording of "A Slander". They discuss (in small groups) the characters in the story.

The student begins to develop an understanding that the typical character of irony are inversions or opposites of those in romance.

Students read "A Slander" and discuss the main character who is an anti-hero or an inversion of the hero of romance.

The student begins to develop an understanding of the typical characters of irony as the ineffectual anti-hero, the anti-femine heroine, the triumphant villian, and subsidiary characters who, by their ambiguity, support the mood of irony.

Students dramatize "A Slander", making costumes and settings of easily available material of the classroom.

The student sees pictures, films, filmstrips, dramatic production on stage and television and hears recordings of works studied.

Students see a film of"The Illiad of Homer".
Students hear a recording of "Drake's Drum".
Students see a filmstrip of "A Slander".

The student develops an understanding of the ways in which certain actions are related to aspects of the character and his motives.

Students discuss (in small groups) "A Slander" and "Sorry, Wrong Number. They paint pictures of the characters performing actions. They make a sequential exhibit of their paings and describe the exhibit.

The student hears, reads, studies works from each of the following: drama, narrative poem, folk tale, myth, fable, short story, novel.

The student sees pictures, films, filmstrips, dramatic productions of stage and television and hears recordings of works studied.

The student develops an understanding of the ways in which certain actions are related to aspects of his character and his motives.

The student hears, reads, studies works from each of the following (examples are given)

1. Folk tale	1. The Adventures of Rama
2. Myth	2. The Iliad of Homer
3. Fable	3. What Happened to Charles - J. Thurber
4. Short story	4. A Slander - Chekhov
5. Novel	5. The Light in the Forest - Richter
6. Narrative poem	6. Drake's Drum - Henry Newbolt
7. Drama	7. Sorry, Wrong Number - L. Fletcher

(3) The typical settings of irony

The Student develops the ability to relate the narrative patterns and character types of irony to the kinds of settings in which they are likely to occur by verbal, pictorial and dramatic representations of settings in works studied.

The student develops the concept of recurrent settings in works studied.

The student begins to develop an understanding of the typical settings of irony (contrasted with those of tragedy), often characterized by the sense of choas and sterility, informed by the irrational and ambiguous, and set in the context of static, meaningless world of unidealized existence, meaningless bondage, and the triumph of demonic and inhuman forces.

The student sees pictures, films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

The student hears, reads, studies works from each of the following (examples are given)

1. Folk tale	1. The Adventures of Rama
2. Myth	2. The Odyssey of Homer
3. Fable	3. The Fifty-First Dragon - Heywood Broun
4. Short story	4. The Gift of the Magic - O. Henry
5. Novel	5. Swiftwater - Paul Annixter
6. Narrative poem	6. Dunkirk - Robert Nathan
7. Drama	7. Sorry, Wrong Number - L. Fletcher

Drama - Sorry, Wrong Number
Narrative poem- Drake's Drum
Folk tale - The Adventures of Rama
Myth - The Iliad of Homer
Fable - What Happened to Charles
Short story - A Slander
Novel - The Light in the Forest

(3) THE TYPICAL SETTINGS OF IRONY

The student develops the ability to relate the narrative patterns are character types of irony to the kinds of settings in which they are likely to occur verbal, pictorial, and dramatic representations in works studied.

Students hear a recording of "The Fifty-First Dragon". They describe the setting in oral compositions. They make tape recordings of their compositions. They dramatize the setting they have described. They paint pictures of the setting.

The student develops the concept of recurrent settings in works studied.

Students read "The Fifty-First Dragon". They discuss the settings of "The Fifty-First Dragon", "Sorry, Wrong Number", "The Open Window", "What Happened to Charles". This is a small group activity.

The student begins to develop an understanding of the typical settings of irony (constrasted with those of tragedy), often characterized by the sense of choas and sterility, informed by the virational and ambiguous and set in the context of static, meaningless world of unidialized existence, meaningless bondage, and the triumph of demonic and inhuman forces.

Students paint pictures of the settings of "Sorry, Wrong Number".
Students using polaroid cameras, take pictures of settings that would appropiate as settings for the narrative pattern of irony.

The student sees pictures, films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

Students hear their teacher read "Dunkirk".
Students hear recording of "The Adventures of Rama".
Students see a filmstrip of "The Gift of the Magi".

The student hears, reads, studies works from each of the following: drama, narrative poem, folk tale, myth, fable, short story, novel

Drama- Sorry, Wrong Number
Narrative poem - Dunkirk
Folk tale - The Adventures of Rama
Myth - The Odyssey of Homer
Fable - The Fifty-First Dragon
Short story - The Gift of the Magi
Novel - Swiftwater

GRADE NINE LEVEL

UNDERLYING PRINCIPLE _ LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF INTERNAL FORMS.

DERIVED GENREALIZATION - Recurrent characteristics of internal forms are narrative patterns, characters, settings.

SELECTED UNDERSTANDING - (1) The narrative patterns implicit in the quest-myth, derive their signifficance from movements within a realm of relized desire and freedom (romance) within a realm of frustrated desire and bondage (irony) or from movements between these two realms (tragedy and comedy).

(2) Recurrent characters are defined by their functions as protagonist antagonist, or as secondary figures who support or oppose the protagonist or the mood of the narrative; these functions are reversed between romance and irony and between tragedy and comedy.

(3) Each of the narrative patterns is associated with a virtual world or typical setting including elements of the natural, conceptual (e.g., concepts of time, space, causality, probability, and relationships).

SELECTED KNOWLEDGE TO BE DEVELOPED- (1) The narrative patterns of romance, comedy, tragedy, irony; decreasing power of action or stature of the hero in these modes

(2) The typical characters of the four narrative patterns and their relationship the concept of a force, external condition, or character trait functioning in a narrative pattern as a character.

(3) The typical settings in the four narrative patterns.

EXPECTED READINESS

(1) THE NARRATIVE PATTERN OF IRONY; DISTINCTIONS BETWEEN THE NARRATIVE PATTERNS OF TRAGEDY AND IRONY

The student tells and hears familiar and original stories with the narrative pattern of irony.

The student develops the understanding of the recurrent narrative in a story.

The student begins to develop an understanding of the narrative pattern of irony.

The student begins to develop an understanding of the recurrent aspects of the narrative

The student pattern of irony - the parody or inversion of the elements of the narrative.

The student pattern of romance, the unheroic character on the pointless quest, his loss of freedom and menaingless suffering,

The student begins to develop an understanding of the narrative pattern of irony as a variation of the quest-myth.

The student sees films, filmstrips, dramatic productions on stage or television and hears recordings of works studied.

The student begins to develop an understanding of the distinctions between the narrative patterns of irony and tragedy, e.g., the emphasis on menaingless suffering and the degradation of mankind in irony; the emphasis on the affirmative aspects of human suffering by including it in some broken law, the reconciliation of humanity to suffering by including it in some higher law - destiny, moral or social law - and the elevation of mankind in tragedy.

The student hears, reads, studies works from each of the following (examples are given)

1. Folk tale	1. The Adventures of Rama
2. Myth	2. The Iliad of Homer
3. Fable	3. What Happened to Charles - J. Thurber
4. Short story	4. The Open Window - Saki
5. Novel	5. The Light In the Forest - Richter
6. Narrative poem	6. The Ballad of East and West - Kipling
7. Drama	7. Sorry, Wrong Number - L. Fletcher

(1) THE NARRATIVE PATTERNS OF ROMANCE, COMEDY, TRAGEDY, IRONY; DECREASING POWER OF ACTION OR STATURE OF THE HERO IN THESE MODES

The student tells and hears familiar and original stories with the narrative patterns of romance, comedy, tragedy, irony.

Students hear a recording of "The Dragon". They re-tell the story (in small groups) as they have heard it. They make tape recordings of these stories and listen to their recording.
Students tell original stories with narrative pattern of romance; they re-tell the story, using other narrative patterns.

The student develops the understanding of the recurrent aspects of a story.

Students make tape recordings of young children (from the primary grades) telling original or familiar stories.
Students listen to the recordings.
Students make tape recordings of their telling a original or familiar stories. They listen to their recordings.

The student develops the understanding of the narrative patterns of romance, comedy, tragedy, irony.

Students see a diagram of the narrative patterns:
Students hear recordings of four literary selections:
Jack and the Beanstalk, Huckleberry Finn, Young Jackson, Twelve Angry Men. They discuss the narrative patterns in the works.

The student develops the understanding of the recurrent aspects of the narrative patterns of romance, comedy, tragedy, irony.

Students (working in small groups) retell "Jack and the Beanstalk", using the narrative pattern of tragedy, of comedy, of irony instead of the narrative pattern of romance.

The student develops the understanding of the narrative patterns of romance, comedy, tragedy, irony as elements of the quest-myth.

Students (in small groups) discuss the narrative patterns to four works mentioned above relating them to the quest-myth.

The student sees films, filmstrips, dramatic production on stage and television and hears recordings of works studied.

Students see a film of "Gulliver's Travels".
Students hear a recording of "The Dragon".
Students see a stage production of "Twelve Angry Men".

The student develops an understanding of the decreasing power of action and the stature of the hero in the romantic, comic, tragic, ironic modes.

Students hear recordings of "The Coming of Arthur" (romance), (tragedy) "Great Expectations" (comedy) "Sorry Wrong Number" (irony). They discuss the heroes and their actions in these works.

(2) THE TYPICAL CHARACTERS OF IRONY; RELATIONSHIPS BETWEEN CHARACTERS AND ACTION

The student identifies characters in works studied by verbal, pictorial, and dramatic presentations.

The student develops concepts of recurrent character types in works studied.

The student begins to develop an understanding that the typical characters of irony are inversions or opposites of those in romance.

The student begins to develop an understanding of the typical characters of irony as the ineffectual anti-hero, the anti-feminine heroine, the triumphant villian, and subsidiary characters who, by their ambiguity, support the mood of irony.

The student sees pictures, films, filmstrips, dramatic productions of stage and television and hears recordings of works studied.

The student develops an understanding of the ways in which certain actions are related to aspects of his character and his motives.

The student hears, reads, studies works from each of the following (examples are given)

1. Folk tale	1. The Adventures of Rama
2. Myth	2. The Iliad of Homer
3. Fable	3. What Happened to Charles - J. Thurber
4. Short story	4. A Slander - Chekhov
5. Novel	5. The Light in the Forest - Richter
6. Narrative poem	6. Drake's Drum - Henry Newbolt
7. Drama	7. Sorry, Wrong Number - L. Fletcher

(3) THE TYPICAL SETTINGS OF IRONY

The student develops the ability to relate the narrative patterns and character types of irony to the kinds of settings in which they are likely to occur by verbal, pictorial and dramatic representations of settings in works studied.

The student develops the concept of recurrent settings in works studied.

The student begins to develop an understanding of the typical settings of irony (contrasted with those of tragedy), often characterized by the sense of choas and sterility, informed by the irrational and ambiguous, and set in the context of static, meaningless world of unidealized existence, meaningless bondage, and the triumph of demonic and inhuman forces.

The student sees pictures, films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

The studend hears, reads, studies works from each of the following (examples are given-

1. Folk tale	1. The Adventures of Rama
2. Myth	2. The Odyssey of Homer
3. Fable	3. The Fifty-First Dragon - Heywood Broun
4. Short story	4. The Gift of the Magic - O. Henry
5. Novel	5. Swiftwater - Paul Annixter
6. Narrative poem	6. Dunkirk - Robert Nathan
7 Drama	7. Sorry, Wrong Number - L. Fletcher

OBJECTIVES

(1) The Narrative Patterns of Romance, Comedy, Tragedy, Irony; Decreasing Power of Action or Stature of the Hero in These Modes.

The student tells and hears familiar and original stories with the narrative patterns of romance, comedy, tragedy, irony.

The student develops the understanding of the recurrent aspects of a story.

The student develops the understanding of the narrative patterns of romance, comedy, tragedy, irony.

The student develops the understanding of the recurrent aspects of the narrative patterns of romance, comedy, tragedy, irony.

The student develops the understanding of the narrative patterns of romance, comedy, tragedy, irony as variations of the quest-myth.

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

The student develops an understanding of the decreasing power of action and the statures of the hero in the romantic, comic, tragic, ironic modes.

The student hears, reads, studies selections from the narrative patterns taken from an extensive historical period (e.g., from Greek to contemporary literature) to demonstrate the decreasing power of action and the stature of the hero in these modes.

The student hears, reads, studies works from each of the following (examples are given)

1. Drama	1. Twelve Angry Men - Rose
2. Narrative poem	2. Nancy Hanks - Benets
3. Folk tale	3. Tales of the Cheyennes - Penny
4. Myth	4. The Lord of the Rings - Tolkier
5. Fable	5. Gulliver's Travels - Defoe
6. Short story	6. The Dragon - Bradbury
7. Novel	7. Great Expectations - Dickens

The student hears, reads, studies works from each of the following: drama, narrative poem, folk tale, myth, fable, short story, novel.

Drama - Twelve Angry Men
Narrative poem - Nancy Hanks
Folk tale - Tales of the Cheyennes
Myth - The Lord of the Rings
Fable - Gulliver's Travels
Short story - The Dragon
Novel - Great Expectations

(2) THE TYPICAL CHARACTERS OF THE FOUR NARRATIVE PATTERNS AND THEIR RELATIONSHIPS; THE CONCEPT OF A FORCE, EXTERNAL CONDITION, OR CHARACTER TRAIT FUNCTIONING IN A NARRATIVE PATTERN AS A CHARACTER

The student identifies characters in works studied by verbal, pictorial, and dramatic presentations.

Students see a film of "Great Expectations". They read the novel. They "act out" the roles of the protaginists and the antagonists.
Students see a film of "Gulliver's Travels". They describe verbally the characters of the story.

The student develops an understanding of the character types in the four narrative patterns as reflections of a culture's concept of the hero and his antagonist (e.g., Achilles, Perseus, Hercules, Tom Jones, Huckleberry Finn, Henry Fleming).

Students read or re-read "The Odyssey of Homer", "The Song of Roland", "Adventures of Huckleberry Finn", Great Expectations", " A Slander", "Sorry, Wrong Number". They discuss (in small groups) the heroes of the works and the adventures in which they lived.

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

Students hear recordings of parts of "The Lord of the Ring".
Students hear their teacher read "The Raven".
Students see a filmstrip of "The Duke's Children".

The student develops an understanding that a force, external condition, or character trait will function as a character (e.g., destiny, social conditions, psychological traits like fear).

Students tell original stories in which they (the students) are the protagonist and fear is the antagonist.
Students read "The Raven". They discuss the protagonist (the author) and the antagonist (the Raven or death).

The student hears, reads, studies works from each of the following: drama, narrative poem, folk tale, myth, fable, short story, novel.

Drama - Twelve Angry Men
Narrative Poem - The Raven
Folk tale - Tales of the Cheyennes
Myth - The Lord of the Ring
Fable - Gulliver's Travels
Short story - The Duke's Children
Novel - Great Expectations

(2) **The Typical Characters of the Four Narrative Patterns and Their Relationships; The Concept of a Force, External Condition, or Character Trait Functioning in a Narrative Pattern as a Character.**

The student identifies characters in works studied by verbal, pictorial, and dramatic presentations.

The student develops an understanding of the character types in the four narrative pattern as reflections of a culture's concept of the hero and his antagonist (e.g., Achilles, Perseus, Hercules, Tom Jones, Huckleberry Finn, Henry Fleming).

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

The student develops an understanding that a force, external conditions, or character trait may function as a character (e.g., destiny, social conditions, psychological tratis like fear).

The student hears, reads, studies works from each of the following (examples are given)

1. Drama	1. Twelve Angry Men - Rose
2. Narrative poem	2. The Raven - Poe
3. Folk tale	3. Tales of the Cheyennes - Penny
4. Myth	4. The Lord of the Rings - Tolkier
5. Fable	5. Gulliver's Travels - Defoe
6. Short story	6. The Duke's Children - O'Connor
7. Novel	7. Great Expectations - Dickens

(3) **The typical Settings in the Four Narrative Patterns**

The student develops the ability to relate the narrative patterns and character types of the four narrative patterns to the kinds of settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings.

The student develops an awareness of the setting as a reflection of a culture's conception of the world.

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

The student hears, reads, studies works from each of the following (examples are given)

1. Drama	1. Twleve Angry Men - Rose
2. Narrative poem	2. The Defense of the Alamo - J. Miller
3. Folk tale	3. Tales of the Cheyenne - Penny
4. Myth	4. The Lord of the Rings - Tolkier
5. Fable	5. Gulliver's Travels - Defoe
6. Short story	6. The Cask of Amatillado - Poe
7. Novel	7. The Adventures of Huckleberry Finn - Twain

(3) THE TYPICAL SETTINGS OF THE FOUR NARRATIVE PATTERNS

The student develops the ability to relate the narrative patterns and character types of the four narrative patterns to the kinds of settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings.

Students dramatize the settings of romance, comedy, tragedy, irony.
Students,using polaroid cameras, take picture of settings that would illustrate the four narrative patterns. They arrange these in an exhibit and tell original stories using the settings they have photographed.

The student develops an awareness of the setting as a replection of a culture's conception of the world.

Students read "The Adventures of Huckleberry Finn" and discuss the setting of the story. They see a film of "Mark Twain".
Students relate the setting of the story to the culture's conception of the world.

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

Students hear a recording of "The Defense of the Alamo".
Students see a filmstrip of "The Cask of Amatillado".
Students see a film of "The Adventure of Huckleberry Finn".

The student hears, reads, studies works from each of the following: drama, narrative poem, folk tale, myth, fable, short story, novel.

Drama - Twelve Angry Men
Narrative poem - The Defense of the Alamo
Folk tale - Tales of the Cheyenne
Myth - The Lord of the Rings
Fable - Gulliver's Travels
Short story - The Cask of Amatillado
Novel - The Adventures of Huckleberry Finn

GRADE TEN LEVEL

UNDERLYING PRINCIPLE - Literature derives significance from recurrent characteristics of internal forms.

DERIVED GENERALIZATION - Recurrent characteristics of internal forms are narrative patterns, characters, settings.

SELECTED UNDERSTANDING - (1) The narrative patterns implicit in the quest-myth, derive their significance from movements within a realm of realized desire and freedom (romance) within a realm of frustrated desire and bondage (irony) or from movements between these two realms (tragedy and comedy).

(2) Recurrent characters are defined by their functions as protagonist antagonist, or as secondary figures who support or oppose the protagonist or the mood of the narrative; these functions are reversed between romance and irony and between tragedy and comedy.

(3) Each of the narrative patterns is associated with a virtual world or typical setting including elements of the natural, conceptual (e.g., concepts of time, space, causality, probability, and relationships).

SELECTED KNOWLEDGE TO BE DEVELOPED _ (1) Specific kinds of comedy and tragedy, romance and irony

(2) The different functions of the typical characters of comedy and tragedy, romance and irony

(3) Significant differences among settings of the specific kinds of comedy and tragedy, romance and irony

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EXPECTED READINESS

(1) The Narrative Patterns of Romance, Comedy, Tragedy, Irony; Decreasing Power of Action or Stature of the Hero in These Modes

The student tells and hears familiar and original stories with the narrative patterns of romance, comedy, tragedy, irony.

The student develops the understanding of the recurrent aspects of a story.

The student develops the understanding of the narrative patterns of romance, comedy, tragedy, irony.

The student develops the understanding of the recurrent aspects of the narrative patterns of romance, comedy, tragedy, irony.

The student develops the understanding of the narrative patterns of romance, comedy, tragedy, irony as variations of the quest-myth.

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

The student develops an understanding of the decreasing power of action and the statures of the hero in the romantic, comic, tragic, ironic modes.

The student hears, reads, studies selections from the narrative patterns taken from an extensive historical period (e.g., from Greek to contemporary literature) to demonstrate the decreasing power of action and the stature of the hero in these modes.

The student hears, reads, studies works from each of the following (examples are given)

1. Drama	1. Twleve Angry Men - Rose
2. Narrative poem	2. Nancy Hanks - Benets
3. Folk tale	3. Tales of the Cheyennes - Penny
4. Myth	4. The Lord of the Rings - Tolkier
5. Fable	5. Gulliver's Travels - Defoe
6. Short story	6. The Dragon - Bradbury
7. Novel	7. Great Expectations - Dickens

(2) The Typical Characters of the Four Narrative Patterns and Their Relationships; The Concept of a Force, External Condition, or Character Trait Functioning in a Narrative Pattern as a Character

The student identifies characters in works studied by verbal, pictorial, and dramatic presentations.

(1) SPECIFIC KINDS OF COMEDY AND TRAGEDY, ROMANCE AND IRONY

The student tells and hears stories with the specific kinds of comedy and tragedy, romance and irony.

Students hear the teacher read "Rip Van Winkle" (romanic comedy).
Students tell original stories similar to "Rip Van Winkle".
Students hear a recording of "The Man That Corrupted Haddisburg" (ironic comedy).
Students tell original stories similar to "The Man That Corrupted Haddisburg".

The student develops an understanding of the specific kinds of comedy and tragedy - romantic comedy (comedy in which the hero usually retreats to a romantic world), romantic tragedy (tragedy in which an innocent hero suffers but is though to move to some transcendent realm - heaven), ironic comedy (comedy in which the hero is often a wily trickster who does not reform society and in which there is a heavy element of satire in which the conventional society is ridiculed, but reformed), ironic tragedy (tragedy in which the hero is heavily flawed and in which the hero is incapable of significant actions and is found by fate).

Students hear recordings of "Rip Van Winkle" (romantic comedy), "Billy Budd" (romatic tragedy), "The Man That Corrupted Haddisburg"(ironic comedy), "Ghosts" (ironic tragedy). In small groups, they discuss each work.

The student develops an understanding of the variations of romantic comedy, romantic comedy, romantic tragedy, ironic tragedy from the tragic or comic norms, depending on the degree of influence of the romantic or ironic world (e.g., some comedies reflect the ironic world, some reflect the romantic world; some tragedies reflect the ironic world, some reflect the romantic world).

Students read "Rip Van Winkle", "Billy Budd", "The Man that Corrupted Hadlesburg" "Ghosts".
Students see a diagram of the four narrative patterns; (See diagram below). In small groups, they discuss the works, relating them to the diagram.

The student develops an understanding of the secondary forms of tragedy and comedy - farce, situation comedy, comedy of manners, Classical tragedy, Elizabethan tragedy, dramatic tragedy.

Students hear works that are secondary forms of tragedy and comedy - farce "The Match Maker") comedy of manners "(The Importance of Being Ernest") domestic tragedy ("The Necklace"). Im small groups, students discuss the works.

The student develops understandings and definitions of the specific kinds of romance and irony in terms of the central events in the hero's life. In romance, his advent and initiation, his journey-quest, his descent and return; in orony, the parody, inversion, or unexpected reversal of the events.

Students hear a recording of "The Coming of Arthur"; they hear a recording of "Young Goodman Brown".
Students (in small groups) discuss the central events in the hero's lives; they dramatize the events; they paint pictures of the events and discuss their paintings.

The student develops an understanding of the related aspects of romance and irony, e.g., satire, burlesque, mock-heroic.

The student develops an understanding of the character types in the four narrative pattern as reflections of a culture's concept of the hero and his antagonist (e.g., Achilles, Perseus, Hercules, Tom Jones, Huckleberry Finn, Henry Fleming).

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

The student develops an understanding that a force, external condtions, or character trait may function as a character (e.g., destiny, social condtions, psychological tratis like fear).

The student hears, reads, studies works from each of the following (examples are given)

1. Drama	1. Twelve Angry Men- Rose
2. Narrative poem	2. The Raven - Poe
3. Folk tale	3. Tales of the Cheyennes - Penny
4. Myth	4. The Lord of the Rings - Tolkier
5. Fable	5. Gulliver's Travels - Defoe
6. Short story	6. The Duke's Children - O'Connor
7. Novel	7. Great Expectations - Dickens

(3) The Typical Settings in the Four Narrative Patterns

The student develops the ability to relate the narrative patterns and character types of the four narrative patterns to the kinds of settings in which they are likely to occur by verbal, pictorial, and dramatic representation of settings.

The student develops an awareness of the setting as a reflection of a culture's conception of the world.

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

The student hears, reads, studies works from each of the following (examples are given)

1. Drama	1. Twelve Angry Men - Rose
2. Narrative poem	2. The Defense of the Alamo - J. Miller
3. Folk tale	3. Tales of the Cheyenne - Penny
4. Myth	4. The Lord of the Rings - Tolkier
5. Fable	5. Gulliver's Travels - Defoe
6. Short story	6. The Caks of Amatillado - Poe
7. Novel	7. The Adventures of Huckleberry Finn - Twain

OBJECTIVES

(1) Specific kinds of comedy and tragedy, romance and irony

The student tells and hears stories with the specific kinds of comedy and tragedy, romance and irony.

The student develops an understanding of the specific kinds of comedy and tragedy - romantic comedy (comedy in which the hero usually retreats to a romantic world), romantic tragedy (tragedy in which an innocent hero suffers but is though to move to some transcendent realm - heaven), ironic comedy (comedy in which the hero is often a wily trickster who does not reform society and in which there is a heavy element of satire in which the conventional society is ridiculed, but reformed), ironic tragedy (tragedy in which the hero is heavily flawed and in which the hero is incapable of significant actions and is found by fate).

The student develops an understanding of the variations of romantic comedy, romantic tragedy, ironic comedy, ironic tragedy from the tragic or comic norms, depending on the degree of influence of the romantic or ironic world (e.g., some comedies reflect the ironic world, some reflect the romantic world; some tragedies reflect the ironic world, some reflect the romantic world).

The student develops an understanding of the secondary forms of tragedy and comedy - farce, situation comedy, comedy of manners, Classical tragedy, Elizabethan tragedy, dramatic tragedy.

The student develops understandings and definitions of the specific kinds of romance and irony in terms of the central events in the hero's life. In romance, his advent and initiation, his journey-quest, his descent and return; in irony, the parody, inversion, or unexpected reversal of the events.

The student develops an understanding of the related aspects of romance and irony, e.g., satire, burlesque, mock-heroic.

The student develops an understanding of contemporary forms of romance and irony, e.g., the western, the spy-story, science fiction.

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

The student hears, reads, studies works from the following (examples are given)-

Students see films or filmstrips of "Ox Bow Incident") (western), "The Third Man" (spy story), and "War of the Worlds" (science fiction).

Students discuss the aspects of romance and irony in these works in a panel group discussion. (This is both a large and small group activity.)

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

Students see a film of "Rip Van Winkle".

Students hear a recording of "Man From La Mancha"("Don Quixote").

Students see a stage production of "Ghosts".

Students see a film of "The Third Man".

The student hears, reads, studies works from the following: drama, narrative poetry, folk tale, myth, fable, short story, novel.

Romantic comedy	Rip Van Winkle
Romantic tragedy	Billy Budd
Ironic comedy	The Man That Corrupted Hadlesburg
Ironic tragedy	Ghosts
Farce	The Match Maker
Situation comedy	Life with Father
Comedy of manners	The Importance of Being Ernest
Classical tragedy	Antigone
Elizabethan tragedy	Macbeth
Domestic tragedy	The Necklace
Romance	The Coming of Arthur
Irony	Young Goodman Brown
Satire	Don Quixote
Burlesque	Gilliver's Travels
Mock heroic	History of New York
Western	Ox Bow Incident
Spy story	The Third Man
Science fiction	War of the Worlds

(2) THE DIFFERENT FUNCTIONS OF THE TYPICAL CHARACTERS OF COMEDY AND TRAGEDY, ROMANCE AND IRONY

The student identifies characters in works studied by verbal, pictorial, and dramatic presentations.

Students hear a recording of "By the Waters of Babylon". They describe the central character. Working in small groups, students dramatize the story. They paint pictures of John.

Students hear a recording of "A Boy Becomes King". Working in small groups, they dramatize the story. They paint pictures of Arthur.

The student develops an understanding of the different function of typical characters or the dominance of one over another as features of the specific kinds of comedy and tragedy. If a character is unable to reform the comic society or escape from it, the comedy is ironic; if a character is able to reform the society, the comedy is romantic. If a character is innocent or seems to escape from the world through death, it is romantic tragedy; if the character is heavily flawed and if his death is no release, it is ironic tragedy.

Students hear their teacher read "Animal Farm".

Students discuss (in small groups) the characters in the work as representations of moral polarities - good and evil; innocent and corrupt, indicating their functions as protagonists and antagonists becomes anti-hero and the protagonist anti-villian.

Students determine the special kind of narrative patterns are found in the work by the functions of these typical characters.

The student develops an understanding of the specific kinds of romance and irony through a consideration of the central characters in both romance and irony, The first phase of romance and irony is concerned with the young hero's successful or unsuccessful initiation; the second phase in both romance and irony, with the mature hero's successful or unsuccessful quest; in the third phase of romance and irony is concerned with older hero's establishment or loss of his powers.

1. romantic comedy	1. Rip Van Winkle
2. romantic tragedy	2. Billy Budd
3. ironic comedy	3. The Man That Grew Up in Hattisburg
4. ironic tragedy	4. Ghosts
5. farce	5. The Match Maker
6. situation comedy	6. Life with Father
7. comedy of manners	7. The Importance of Being Ernest
8. classical tragedy	8. Antigone
9. Elizabethan tragedy	9. Macbeth
10. domestic tragedy	10. The Necklace
11. romance	11. The Coming of Arthur
12. irony	12. Young Goodman Brown
13. satire	13. Don Quixote
14. burlesque	14. Gulliver's Travels
15. mock heroic	15. History of New York
16. western	16. Ox Bow Incident
17. spy story	17. The Third Man
18. science fiction	18. War of the Worlds

(2) The different functions of the typical characters of comedy and tragedy, romance and irony

The student identifies characters in works studied by verbal, pictorial, and dramatic presentations.

The student develops an understanding of the different functions of typical characters or the dominance of one over another as features of the specific kinds of comedy and tragedy. If a character is unable to reform the comic society or escape from it, the comedy is ironic; if a character is able to reform the society, the comedy is romantic. If a character is innocent or seems to escape from the world through death, it is romantic tragedy; if the character is heavily flawed and if his death is no release, it is ironic tragedy.

The student develops an understanding of the specific kinds of romance and irony through a consideration of the central characters in both romance and irony. The first phase of romance and irony is concerned with the young hero's successful or unsuccessful initiation; the second phase in both romance and irony, with the mature hero's successful or unsuccessful quest; in the third phase of romance and irony is concerned with the older hero's establishment or loss of his powers.

The student hears, reads, studies works from the following (examples are given) -

1. Drama	1. The Miracle Worker
2. Narrative poetry	2. Ulysses - Tennyson
3. Folk tale	3. The Legend of Sleepy Hollow - Irving
4. Myth	4. A Boy Becomes King - T. H. White
5. Fables	5. Animal Farm - George Orwell
6. Short story	6. By the Waters of Babylon - Benet
7. novel	7. The Old Man and the Sea - Hemingway

(3) Significant differences among settings of the specific kinds of comedy and tragedy, romance and irony

The student develops the ability to relate the narrative patterns and character types of the specific kinds of comedy and tragedy, romance and irony to the kinds of settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings.

The student develops an understanding of the ways in which romantic and ironic tragedy and comedy reflect the settings often associated with romance and irony.

The student develops an understanding of aspects of settings as including the organizing concepts of time, space, causality, probability and logical and symbolic relationships. (Romance focuses on the eternal, tragedy on the past, comedy on the future, irony on the present).

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

The student hears, reads, studies works from each of the following (examples are given)

1. Drama	1. Antigone - Sophocles
2. Narrative poem	2. The Ground Hog - Richard Eberhardt
3. Folk tale	3. Rip Van Winkle - Washington Irving
4. Myth	4. Sir Lancelot - Sir Thomas Malory
5. Fable	5. Animal Farm - George Orwell
6. Short story	6. The Portable Phonograph - Walter Clark
7. Novel	7. The Old Man and the Sea - Hemingway

Students read "By the Waters of Babylon". In small groups, students discuss the major events in the story. They relate these events to John and the three phases of romance and irony.

Students read "A Boy Becomes King". They compare Young Arthur to John; they consider and discuss the three phases of the quest-myth in relation to Arthur.

The student hears, reads, studies works from the following: drama, narrative poem, folk tale, myth, fable, short story, novel.

Drama	The Miracle Worker
Narrative poetry	Ulysses - Tennyson
Folk tale	The Legend of Sleepy Hollow - Irving
Myth	A Boy Becomes King - T.H. White
Fables	Animal Farm - George Orwell
Short story	By the Waters of Babylon - Benet
Novel	The Old Man and the Sea - Hemingway

(3) SIGNIFICANT DEFFERENCES AMONG SETTINGS OF THE SPECIFIC KINDS OF COMEDY AND TRAGEDY, ROMANCE AND IRONY

The student develops the ability to relate the narrative patterns and character types of the specific kinds of comedy and tragedy, romance and irony to the kinds of settings in which they are likely to occur by verbal, pictorial, and dramatic representations of settings.

Students make motion picture films of works suggested for this grade level - "Rip Van Winkle", "Animal Farm", "By the Waters of Babylon". A scene (or apart) of the work might be used instead of a whole work.

Students should receive all the technical assistance they need, but the planning should be the students. This is a small group activity.

The student develops an understanding of the ways in which romantic and ironic tragedy and comedy reflect the settings often associated with romance and irony.

Students hear a recording of "The Coming of Arthur" (romance), a recording of "Antigone", and a recording of "Billy Budd". In small groups, students discuss the settings of the three works.

Students hear a recording of "Life With Father", a recording of "Young Goodman Brown", and a rocording of "Ghosts". In small groups, students discuss the settings of the three works.

The student develops an understanding of aspects of settings as including the organizing concepts of time, space, causality, probability and logical and symbolic relationships. (Romance focuses on the eternal, tragedy on the past, comedy on the future, irony on the present).

Students read "By the Waters of Babylon" and discuss the setting relating the setting to time, space, causality and probability. (This is a small group activity).

Students read "Sir Lancelot" and discuss the setting relating it to time, space, causality, probability. (This is a small group activity).

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

Students see a film of "Rip Van Winkle".
Students see a stage production of "Sir Lancelot".
Students hear a recording of "The Portable Phonograph".
Students hear their teacher read "The Ground Hog".

The student hears, reads, and studies works from each of the following: drama, narrative poem, folk tale, myth, fable, short story, novel.

Drama	Antigone - Sophocles
Narrative poem	The Ground Hog - Richard Eberhardt
Folk tale	Rip Van Winkle - Washington Irving
Myth	Sir Lancelot - Sir Thomas Malory
Fable	Animal Farm - George Orwell
Short story	The Portable Phonograph - Walter Clark
Novel	The Old Man and the Sea - Hemingway

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